2
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THIRD DIVISION 2.50

AUTHENTIC EDITION

CARL BAERMANN'S

(Op. 63)

COMPLETE CELEBRATED METHOD

FOR

CLARINET

BY

GUSTAVE LANGENUS

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62 Cooper Square, New York 10003
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THIRD DIVISION 2.50

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AUTHENTIC EDITION

CARL BAERMANN'S

(Op. 63)

COMPLETE CELEBRATED METHOD

FOR

CLARINET

Revised for the ALBERT and BOEHM SYSTEM

BY

GUSTAVE LANGENUS

1st DIVISION (Theoretical Part) .....

2nd DIVISION (Preparatory Scales Studies) .....

3rd DIVISION (Grand Preparatory Exercises as Daily Studies) .....

COMPLETE (Three Divisions) .....

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Method for the Clarinet

3d Division Daily Studies (Tägliche Studien)

№1

CARL BAERMANN, Op. 63
Edited by GUSTAVE LANGENUS

C major
C dur

A minor
A moll

G major
G dur

E minor
E moll

F major
F dur

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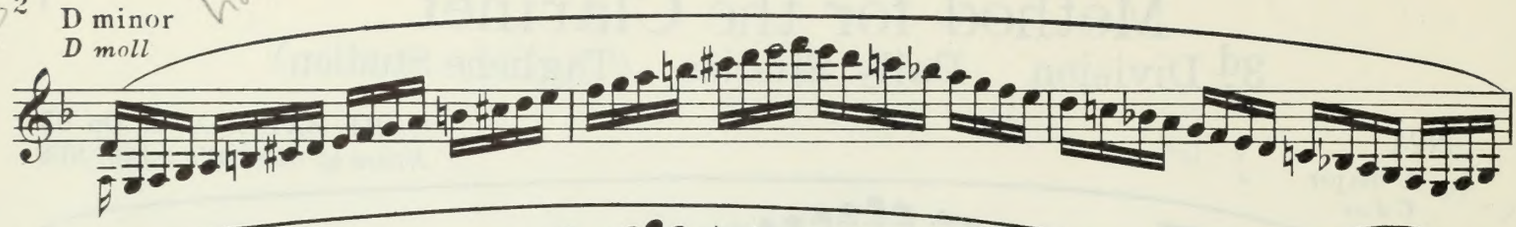
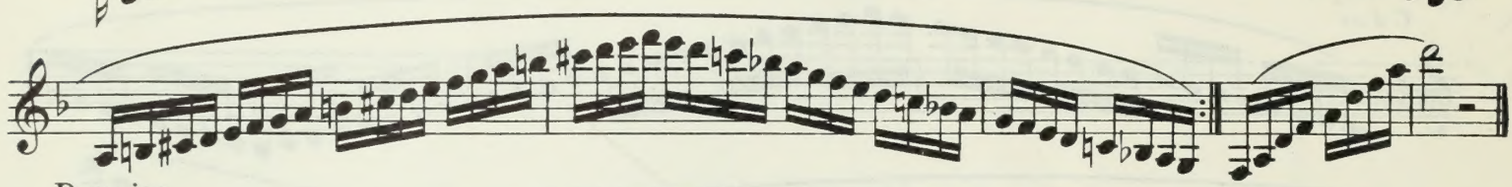
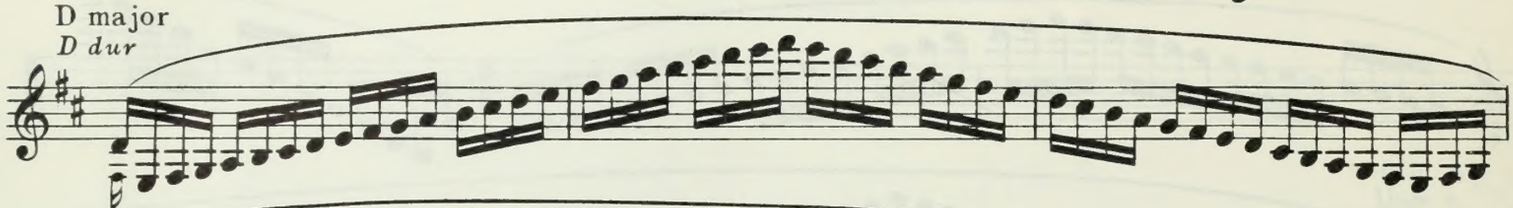
1-302

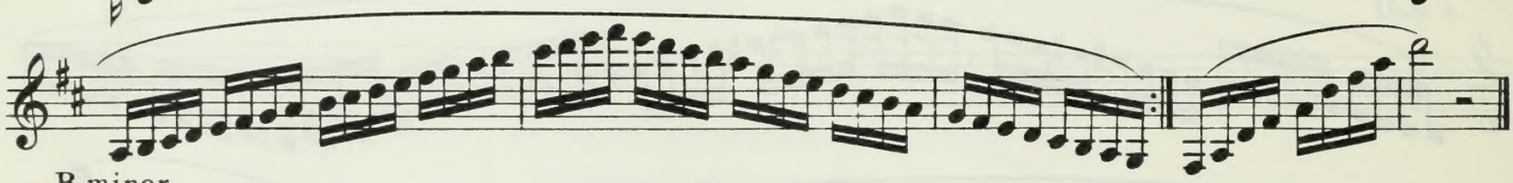
D minor
D moll



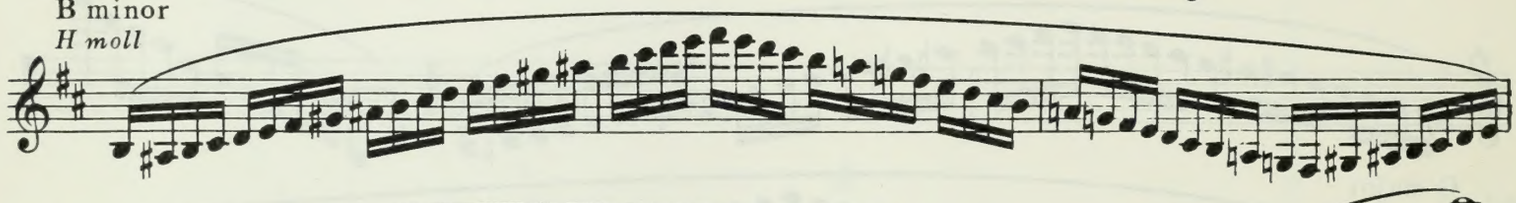


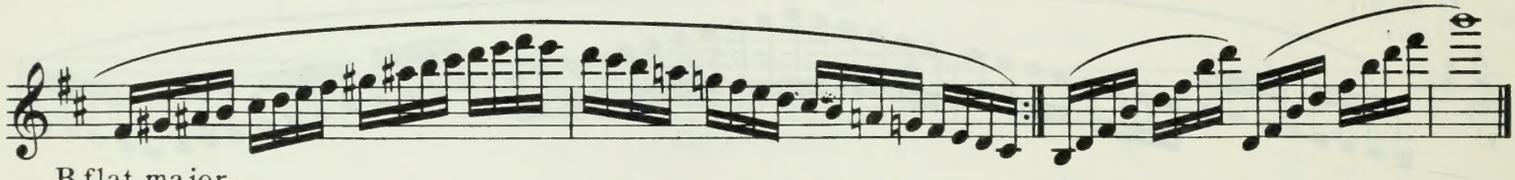
D major
D dur



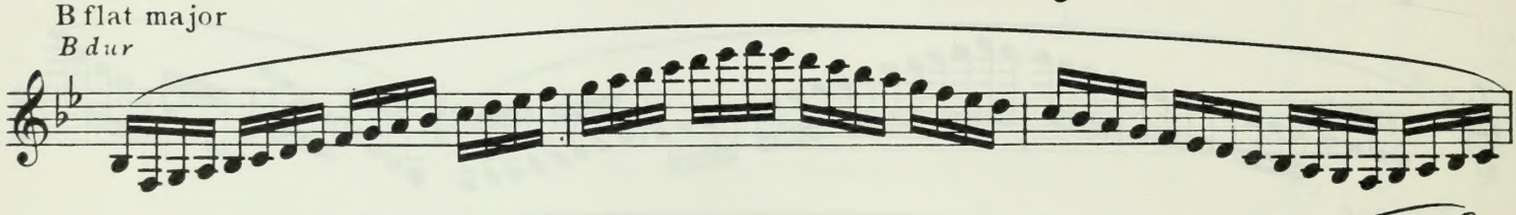


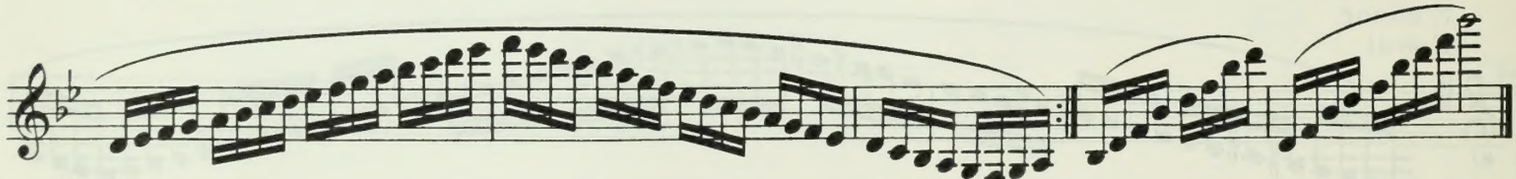
B minor
H moll



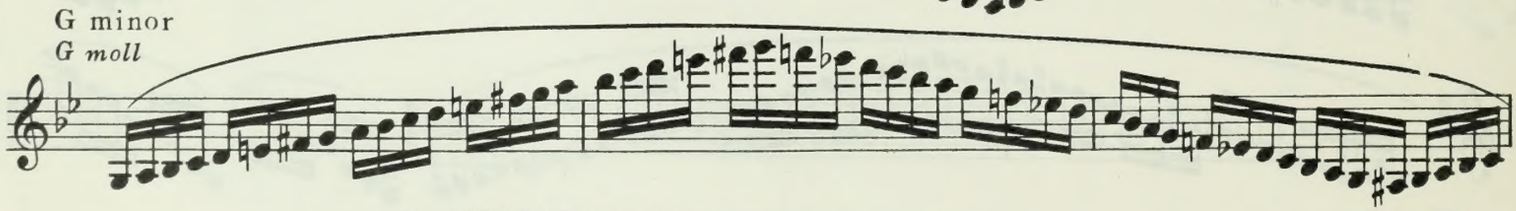


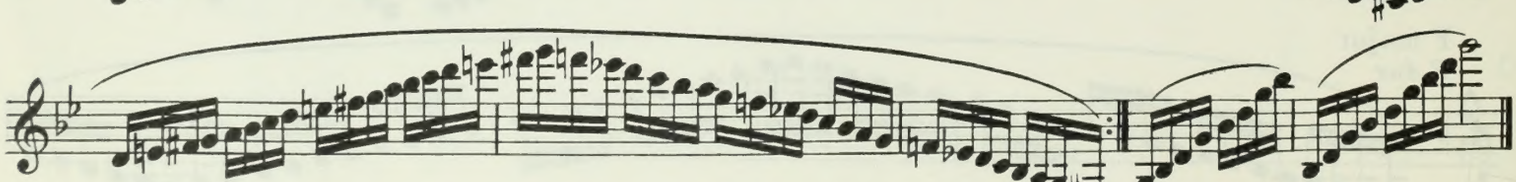
B flat major
B dur



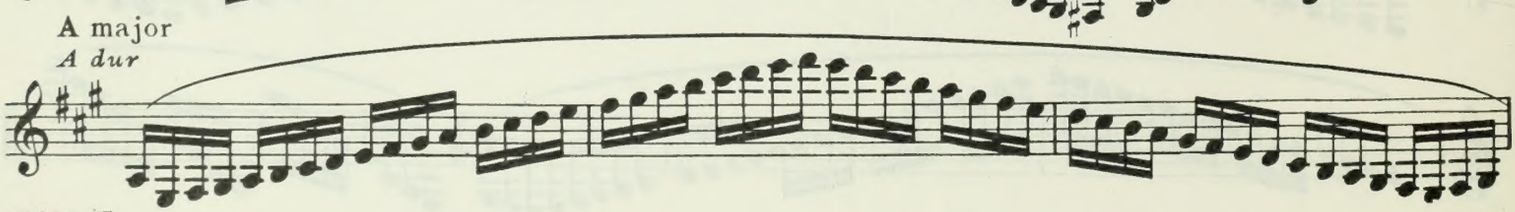


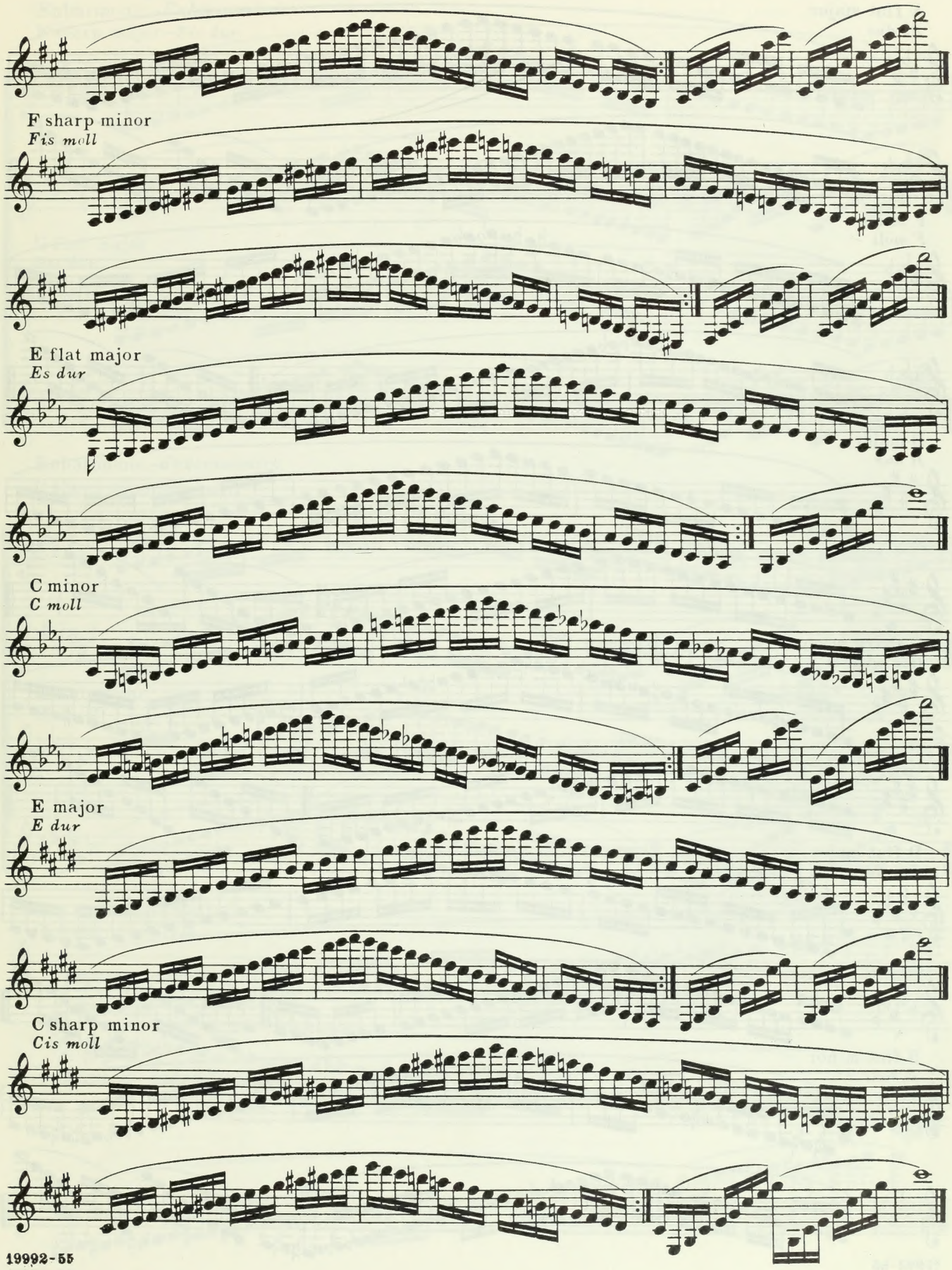
G minor
G moll



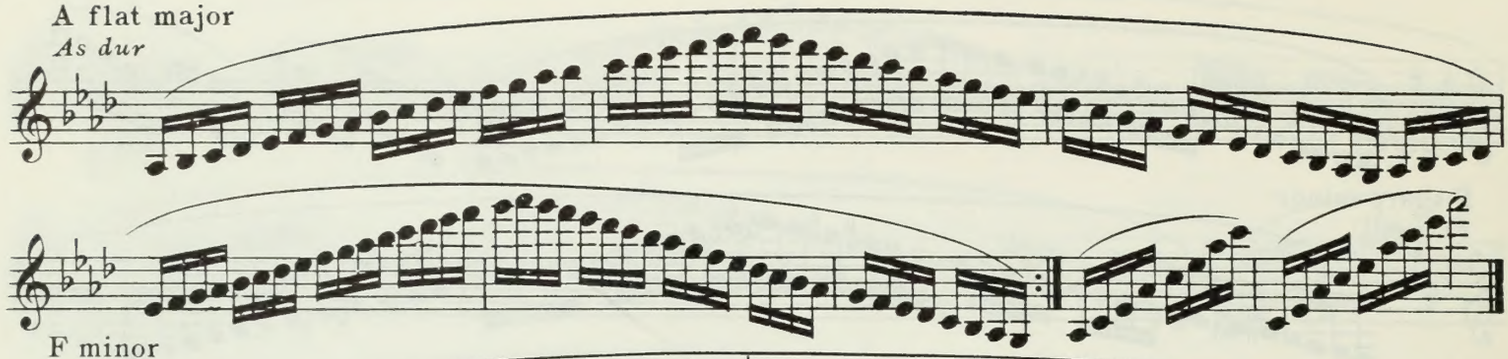


A major
A dur

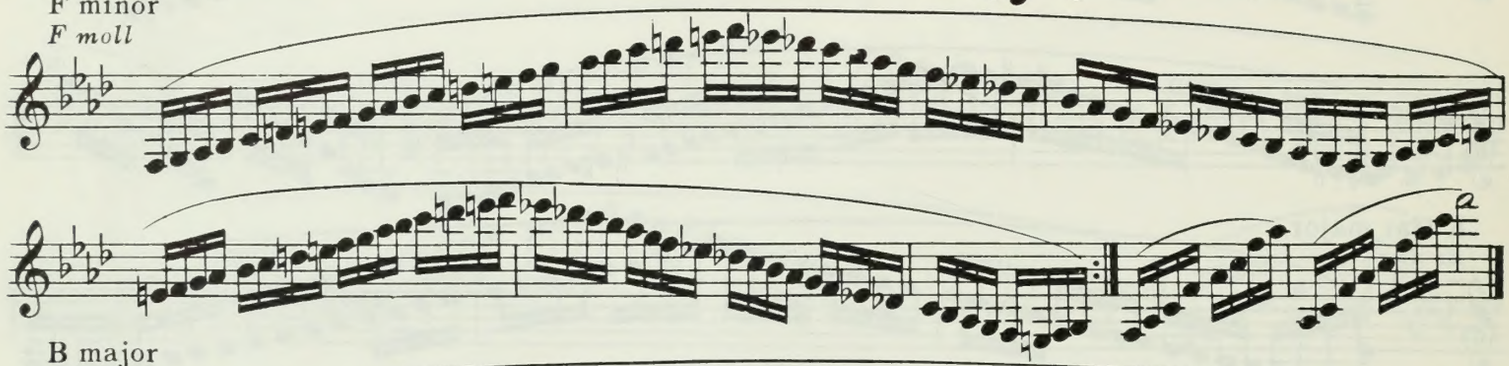



F sharp minor
Fis moll
E flat major
Es dur
C minor
C moll
E major
E dur
C sharp minor
Cis moll

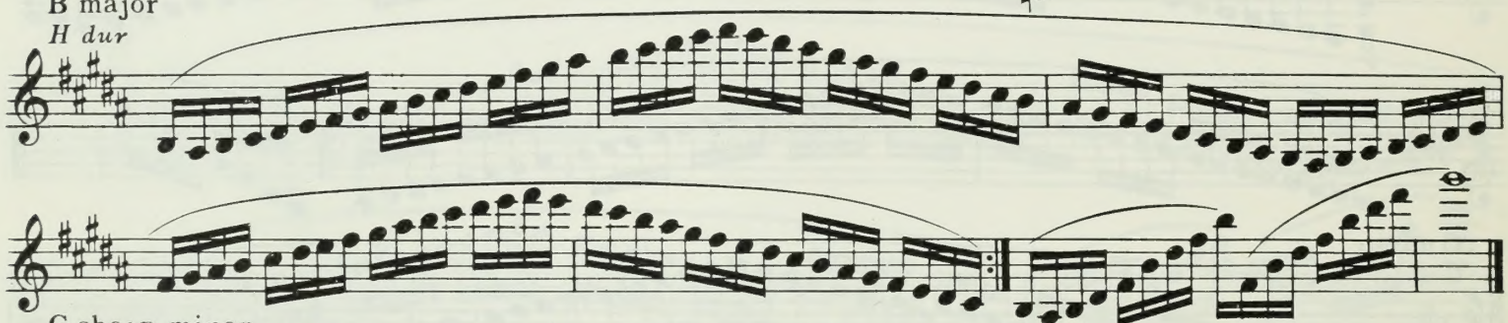
A flat major
As dur



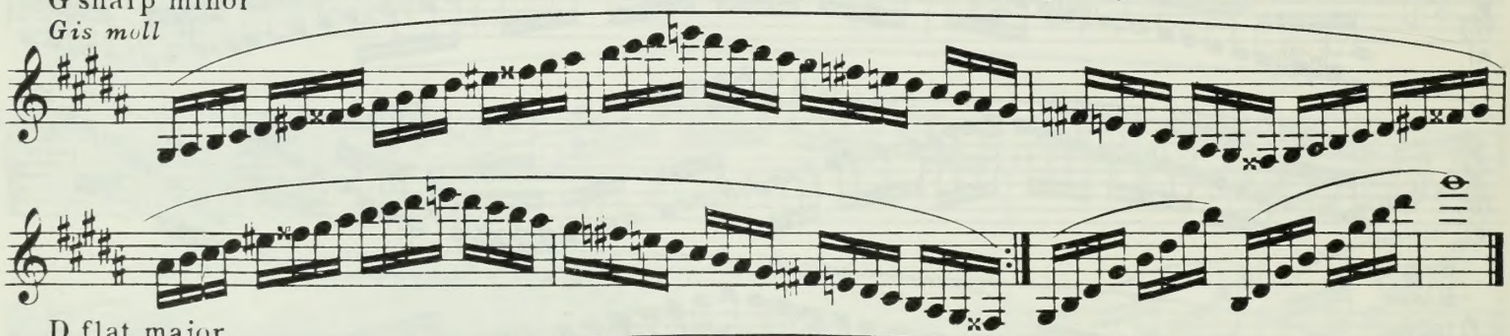
F minor
F moll



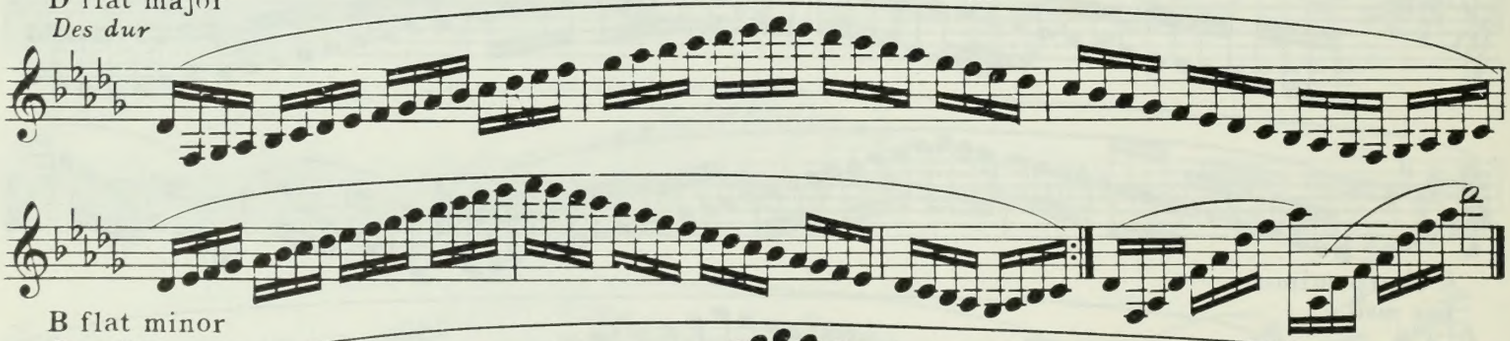
B major
H dur



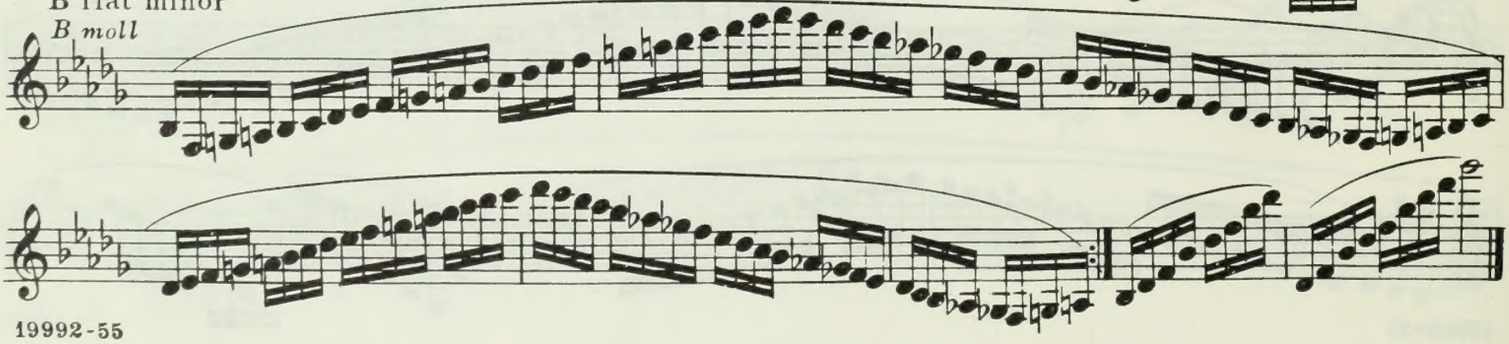
G sharp minor
Gis moll



D flat major
Des dur

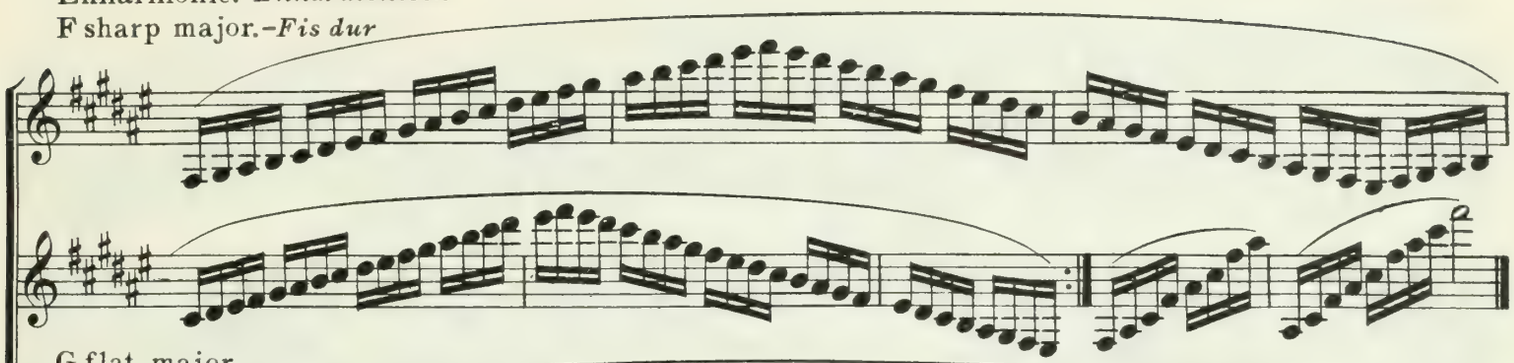


B flat minor
B moll



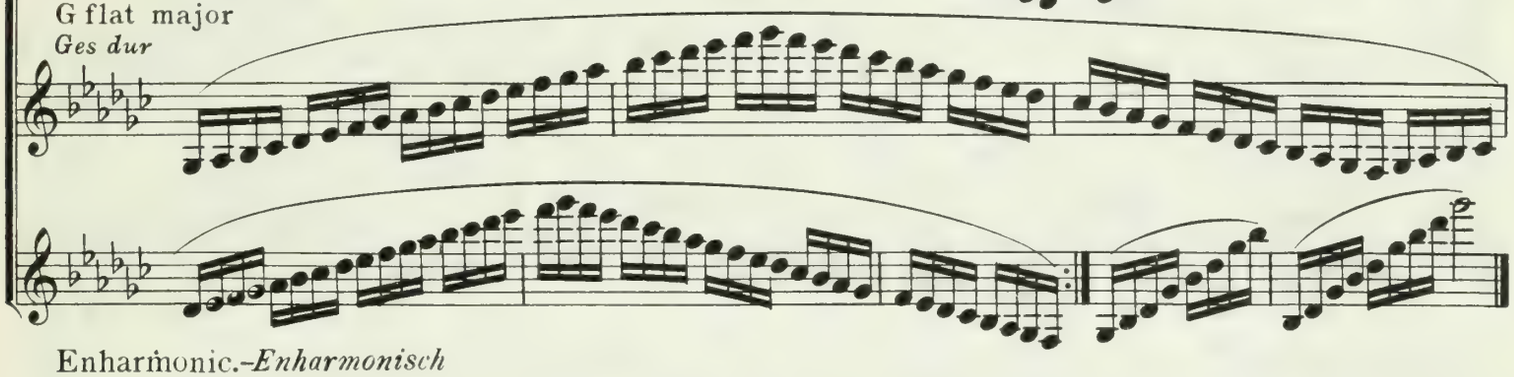
Enharmonic.–*Enharmonisch*

F sharp major.–*Fis dur*



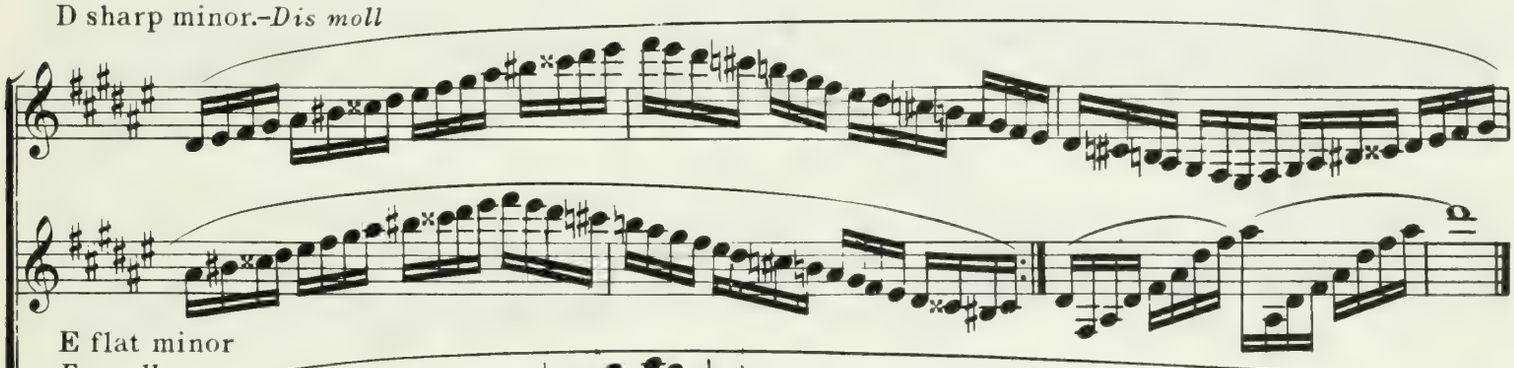
G flat major

Ges dur



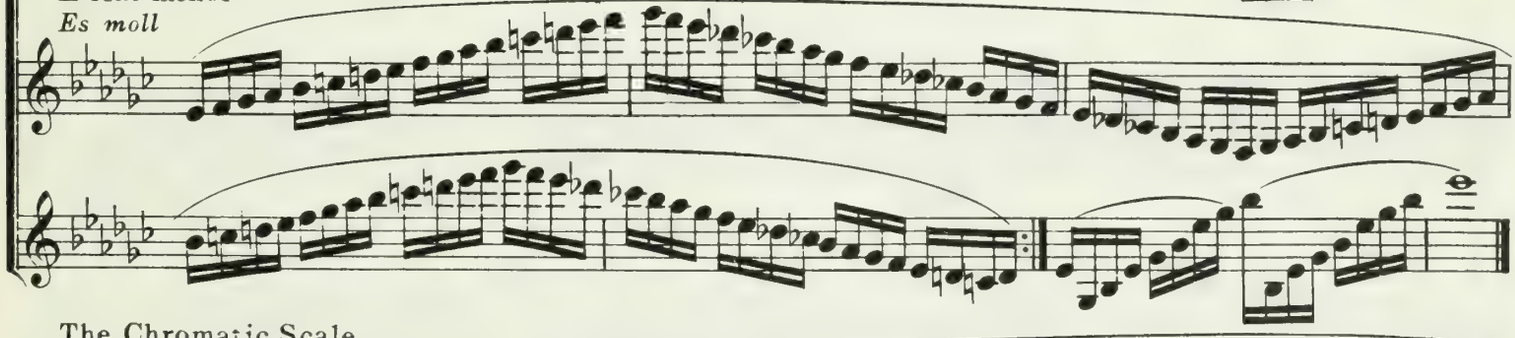
Enharmonic.–*Enharmonisch*

D sharp minor.–*Dis moll*



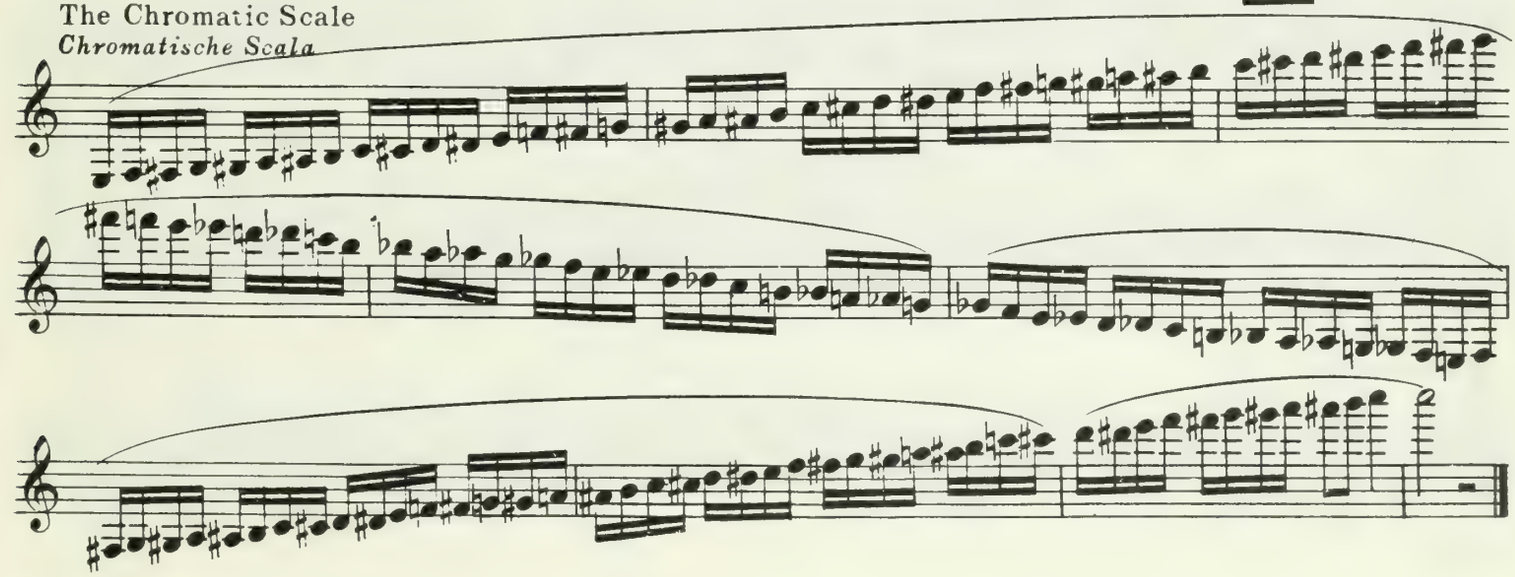
E flat minor

Es moll



The Chromatic Scale

Chromatische Scala

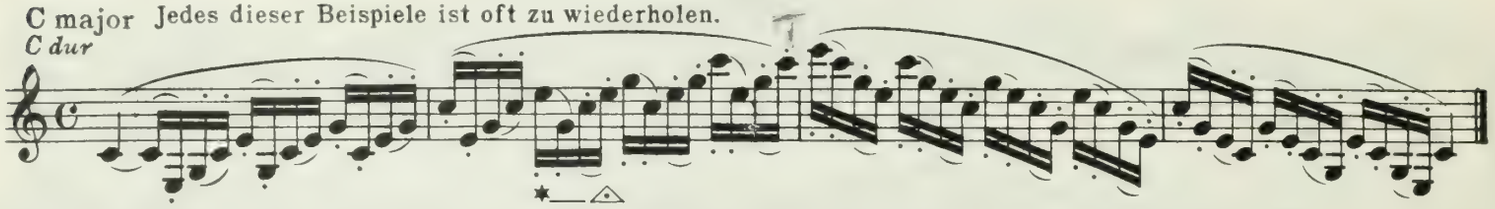


Nº 2

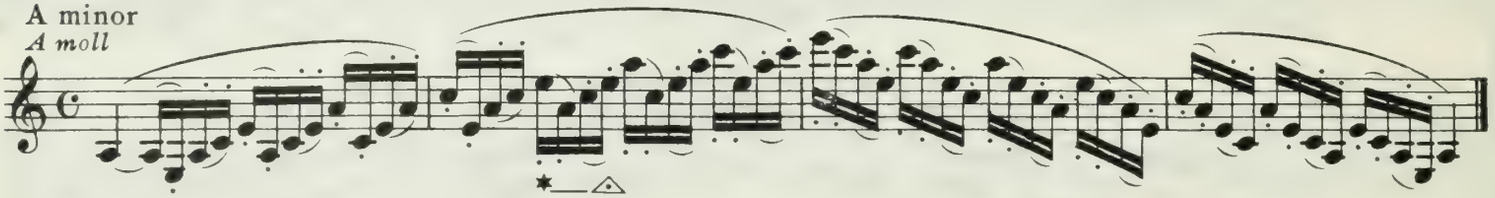
Broken Chord Passages through all the Keys with three different kinds of strokes.
Every one of these examples is to be repeated many times.

Gebrochene Accord-Passagen durch alle Tonarten in dreierlei Spielart.
Jedes dieser Beispiele ist oft zu wiederholen.

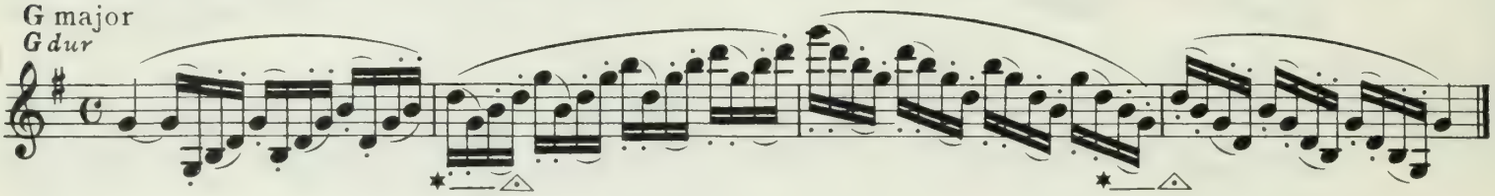
C major
C dur



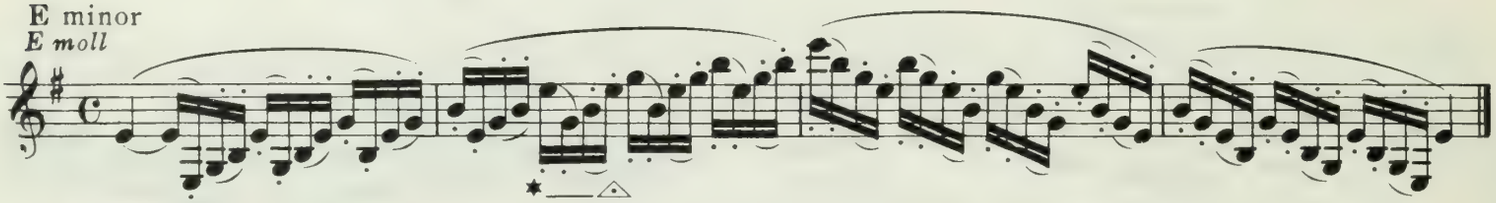
A minor
A moll



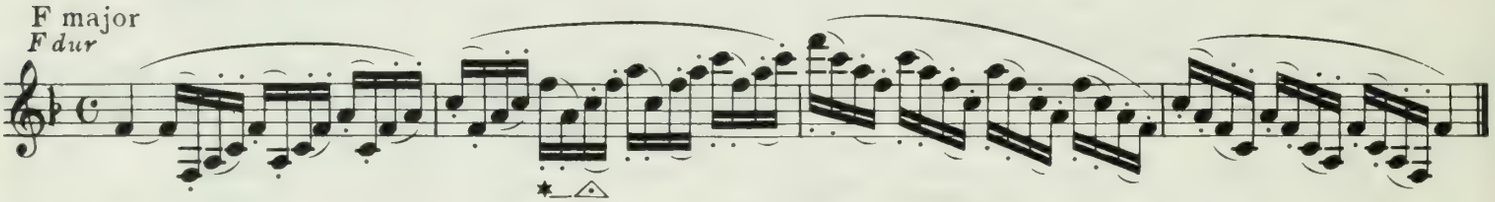
G major
G dur



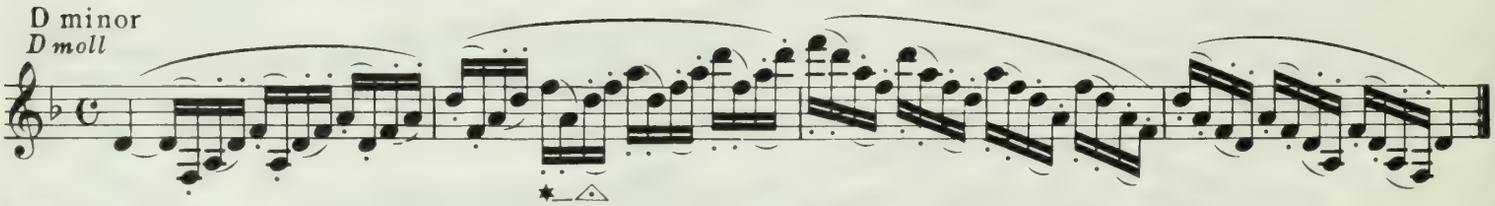
E minor
E moll



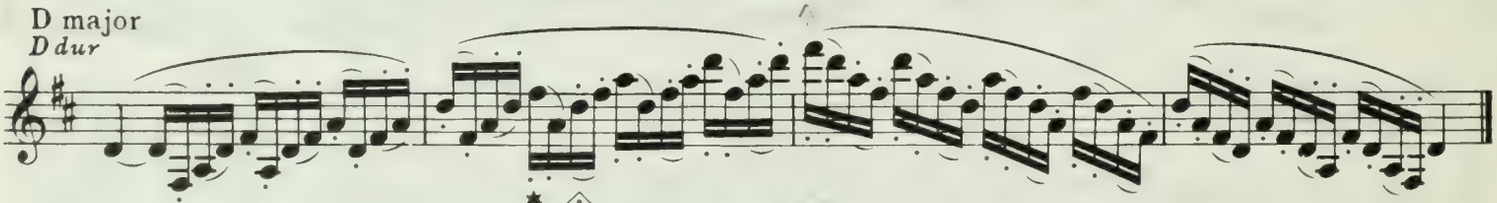
F major
F dur



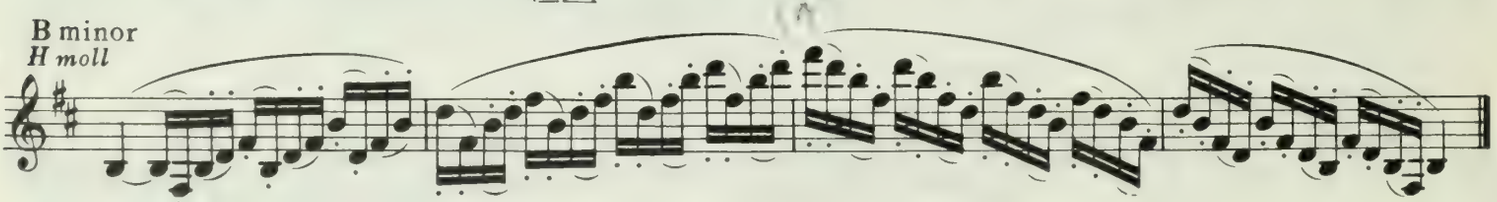
D minor
D moll



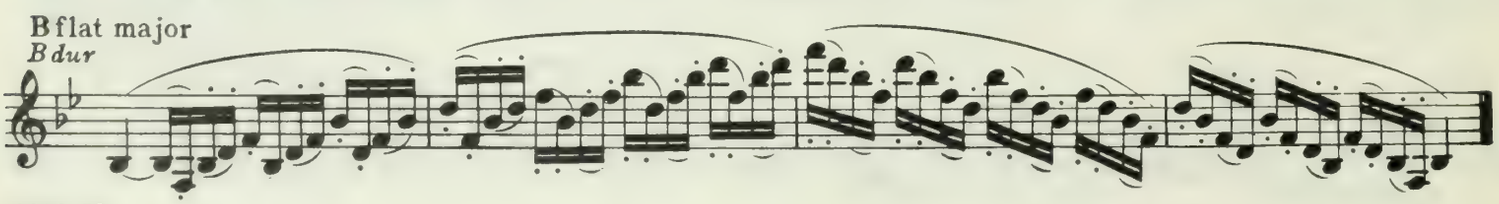
D major
D dur



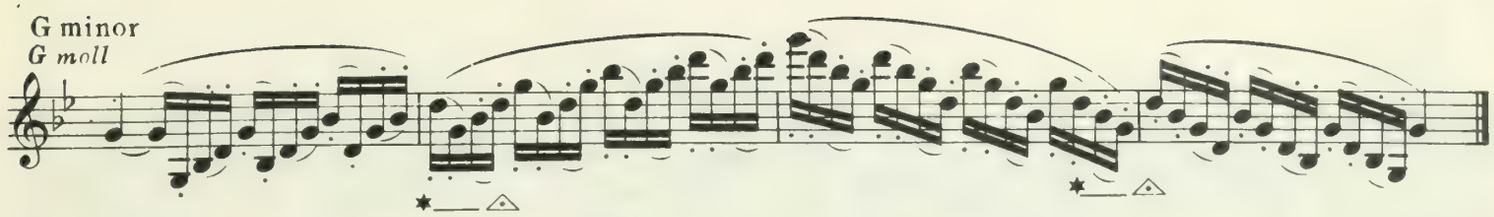
B minor
H moll



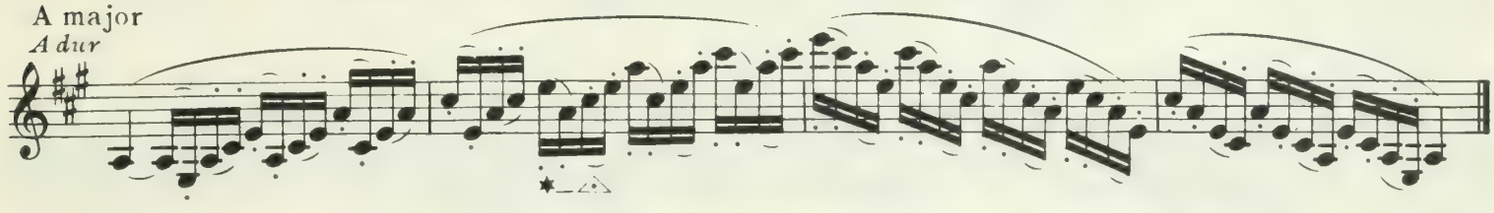
B flat major
B dur



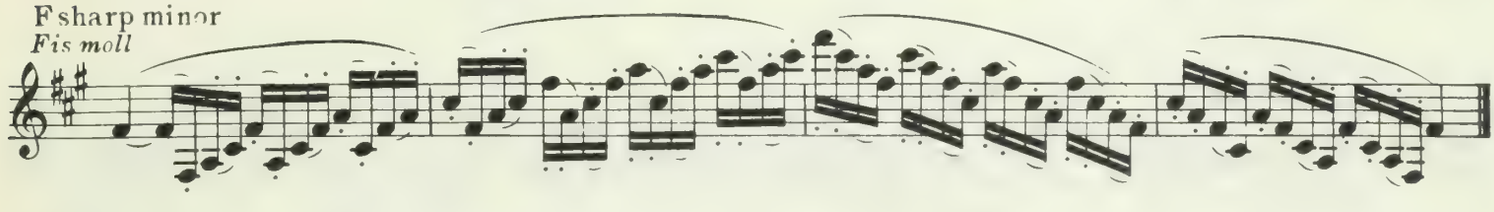
G minor
G moll



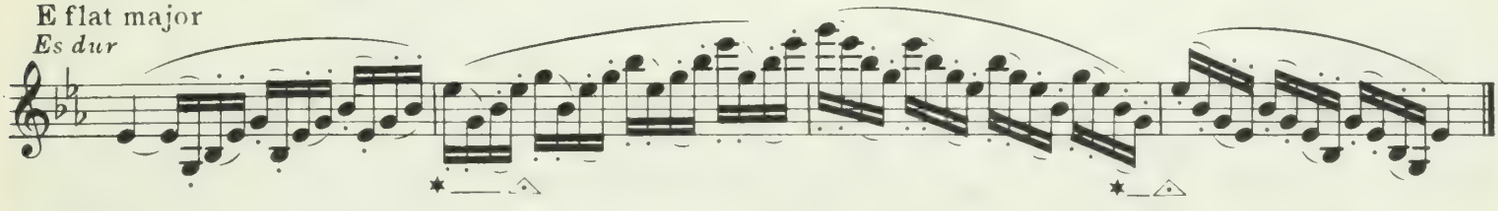
A major
A dur



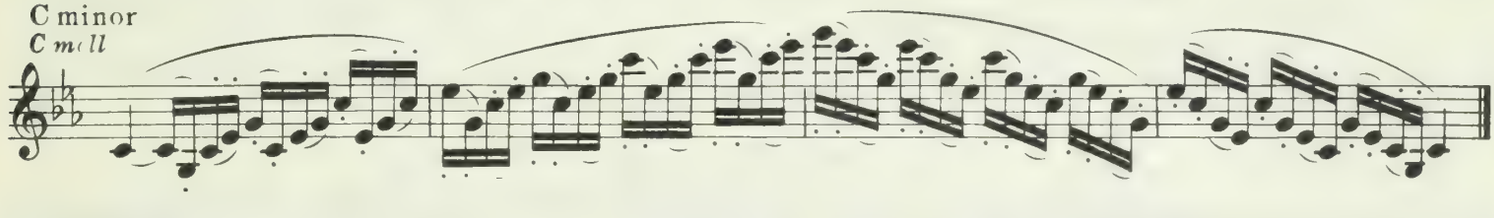
F sharp minor
Fis moll



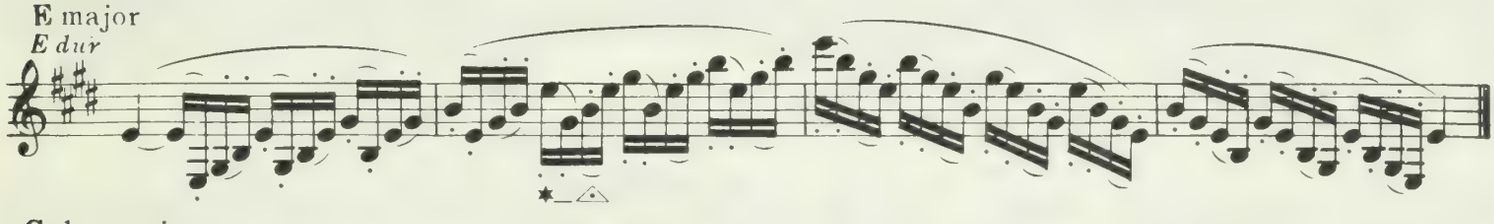
E flat major
Es dur



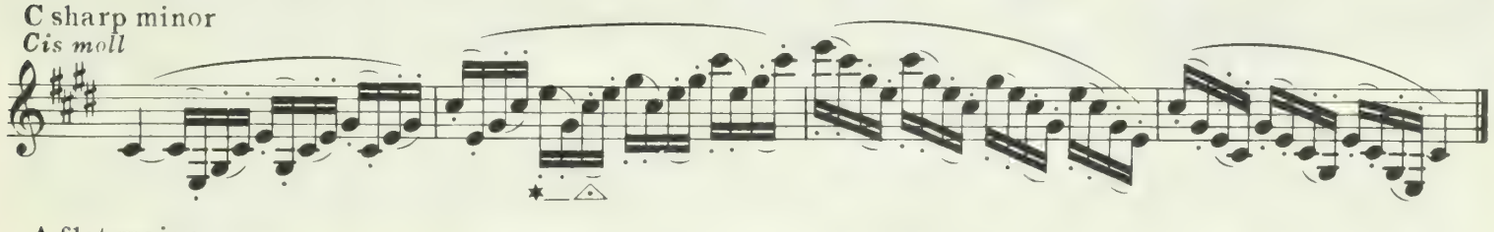
C minor
C moll



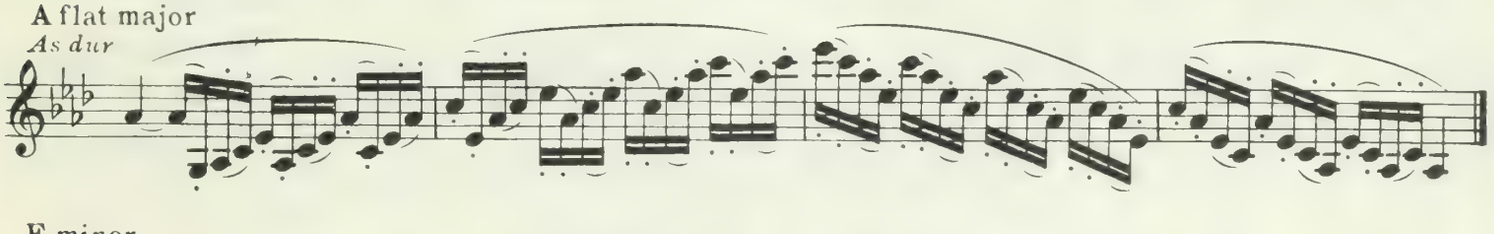
E major
E dur



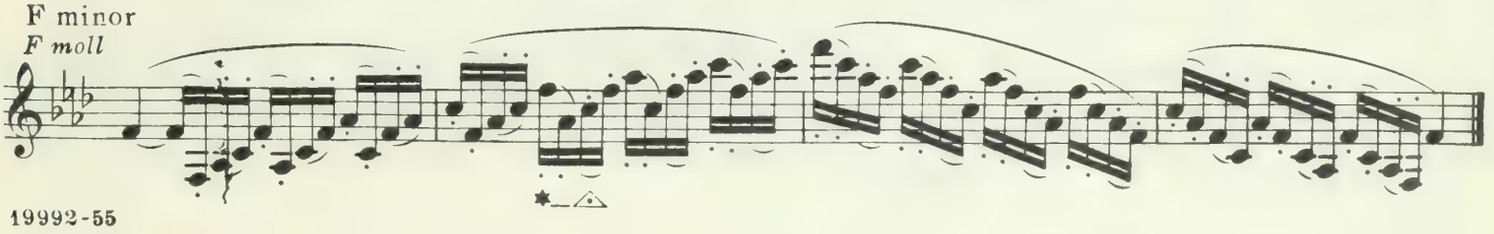
C sharp minor
Cis moll



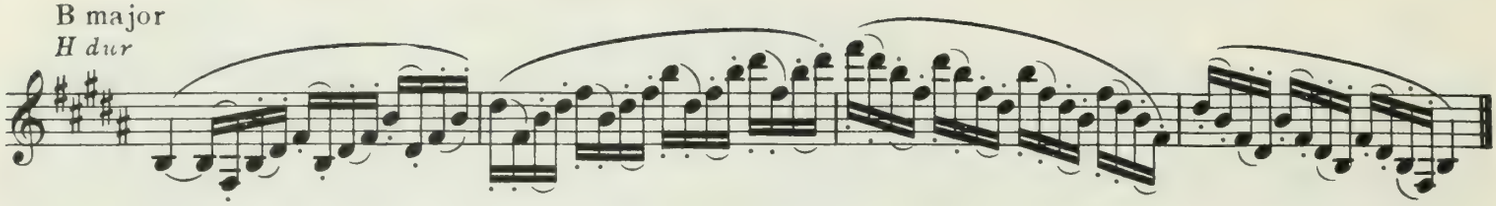
A flat major
As dur



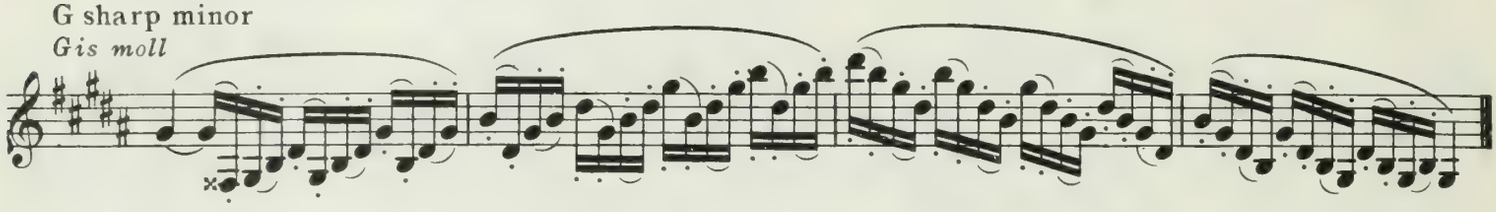
F minor
F moll



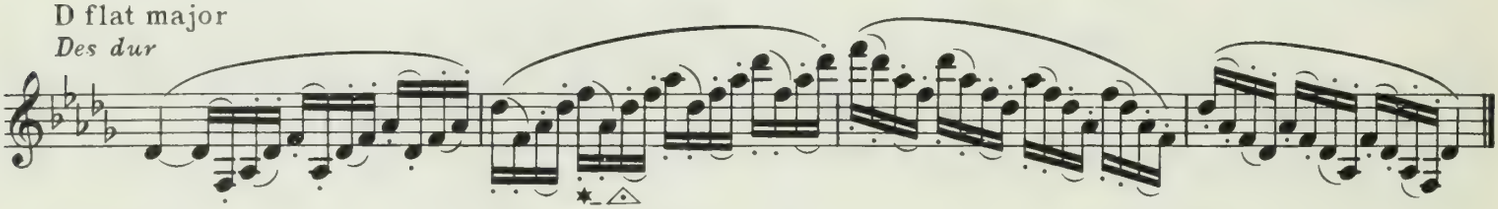
B major
H dur



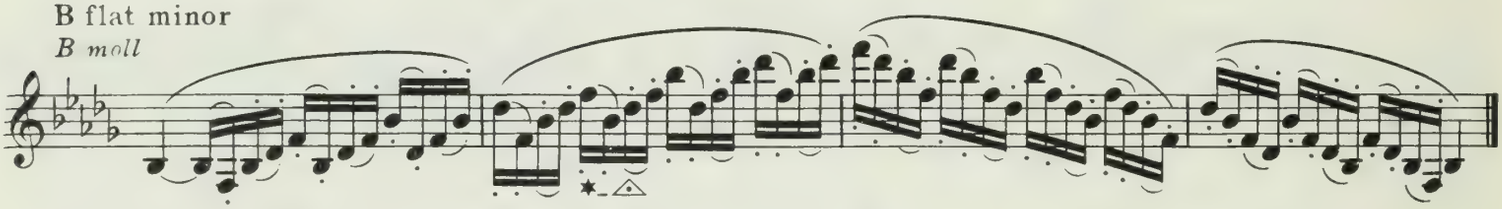
G sharp minor
Gis moll



D flat major
Des dur

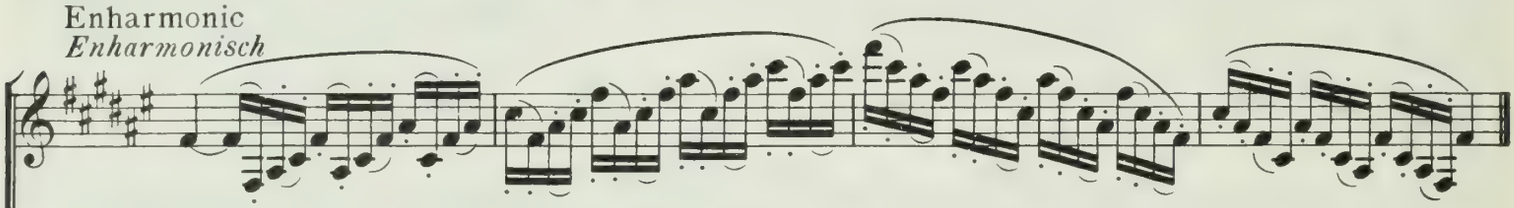


B flat minor
B moll

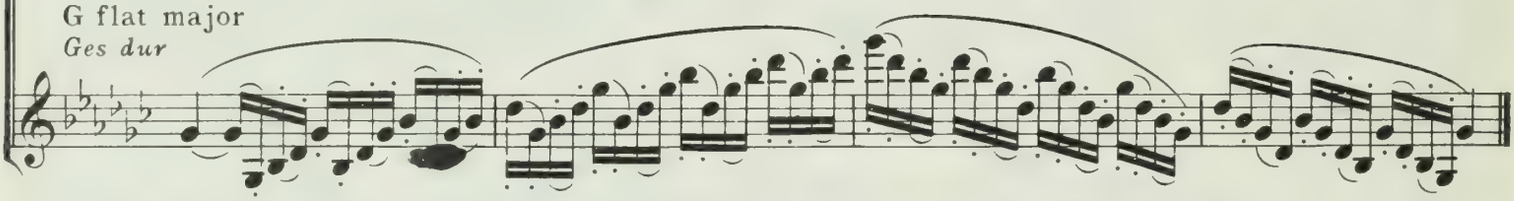


F sharp major
Fis dur

Enharmonic
Enharmonisch

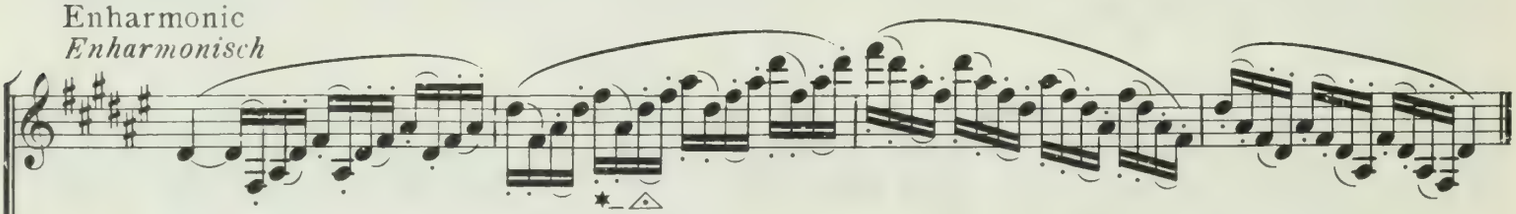


G flat major
Ges dur

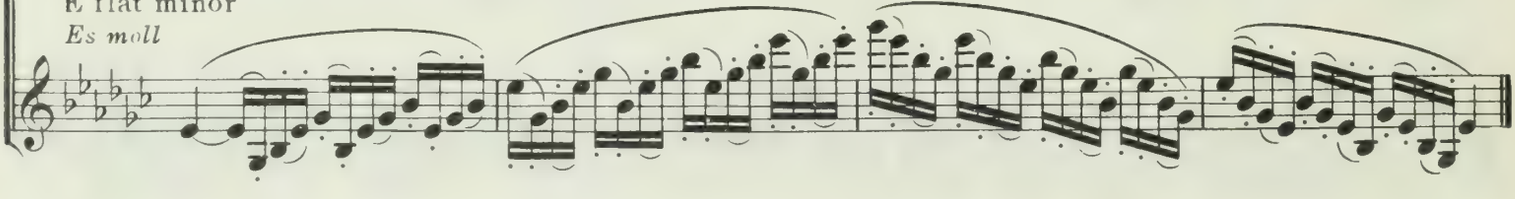


D sharp minor
Dis moll

Enharmonic
Enharmonisch

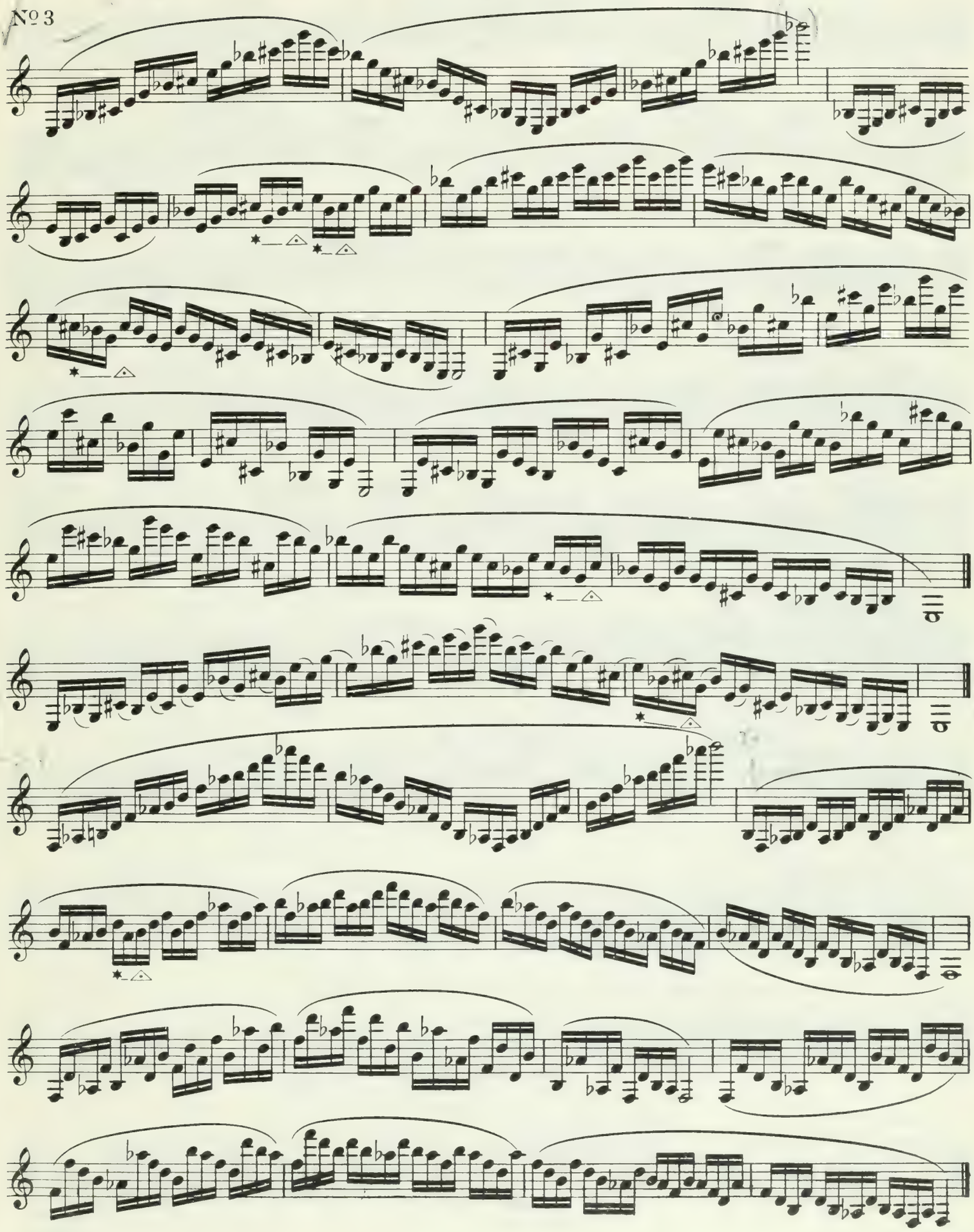


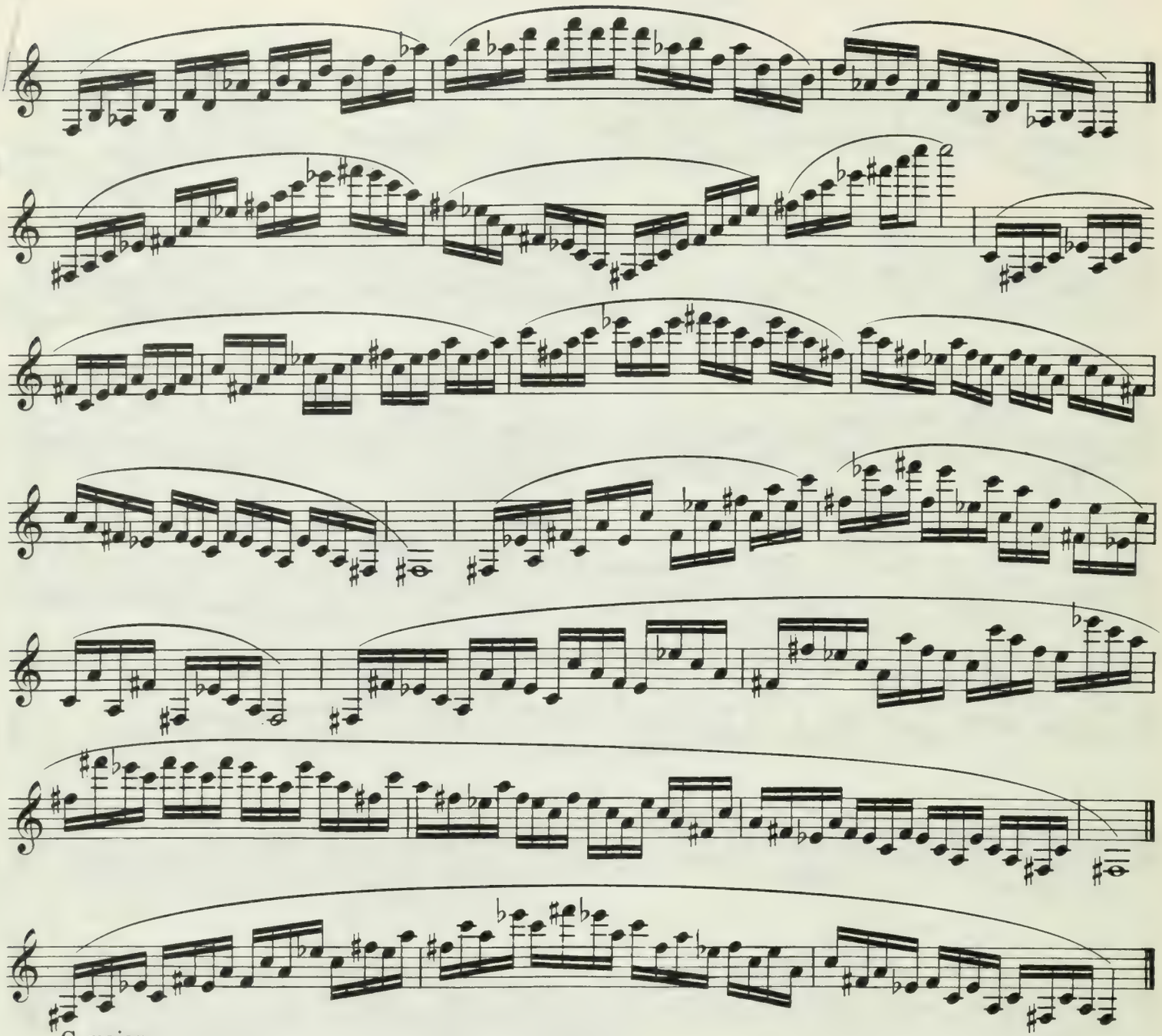
E flat minor
Es moll



Diminished Chords of the Seventh
Verminderte Septimen-Accorde

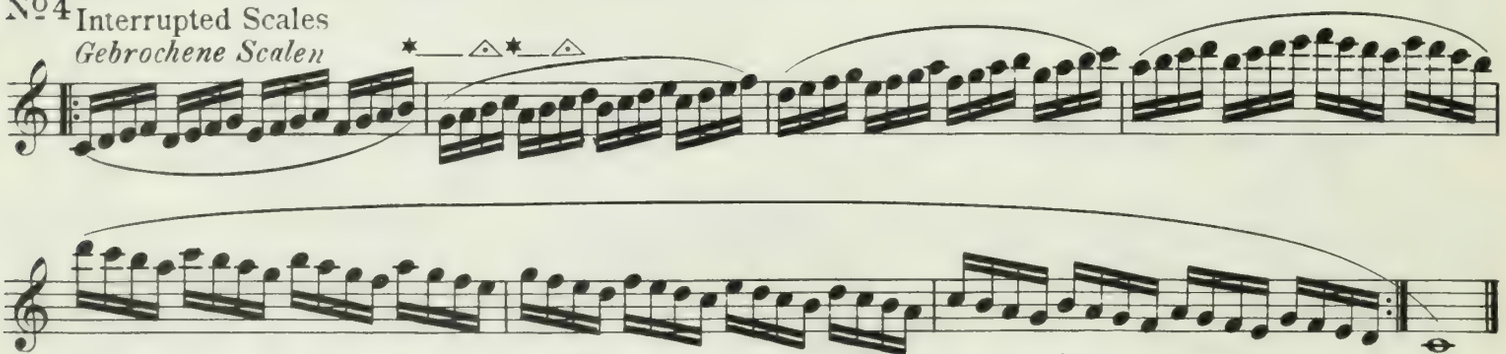
No 3



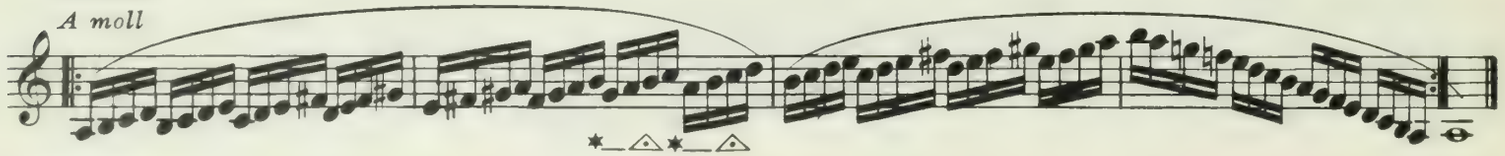


C major
C dur

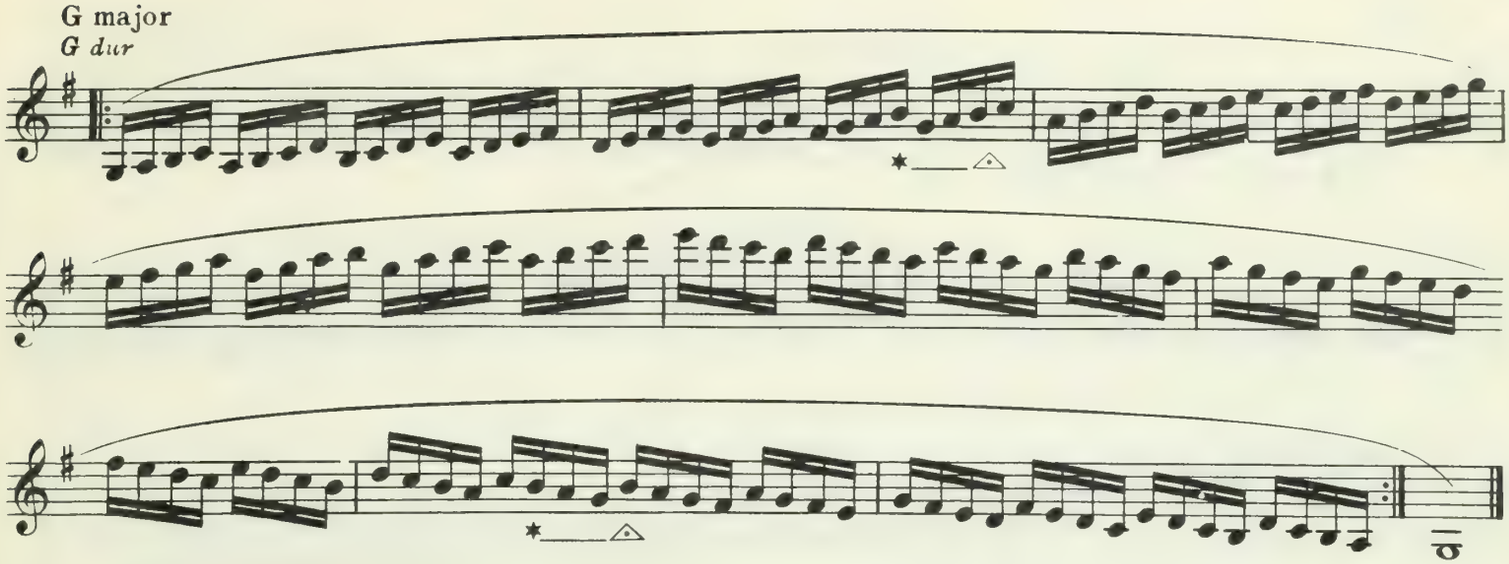
№ 4 Interrupted Scales
Gebrochene Scalen



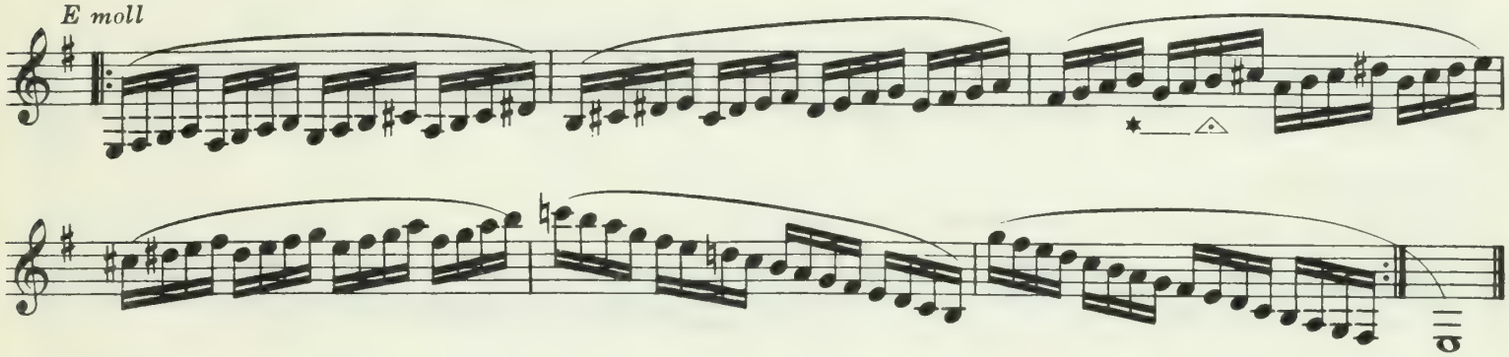
A minor
A moll



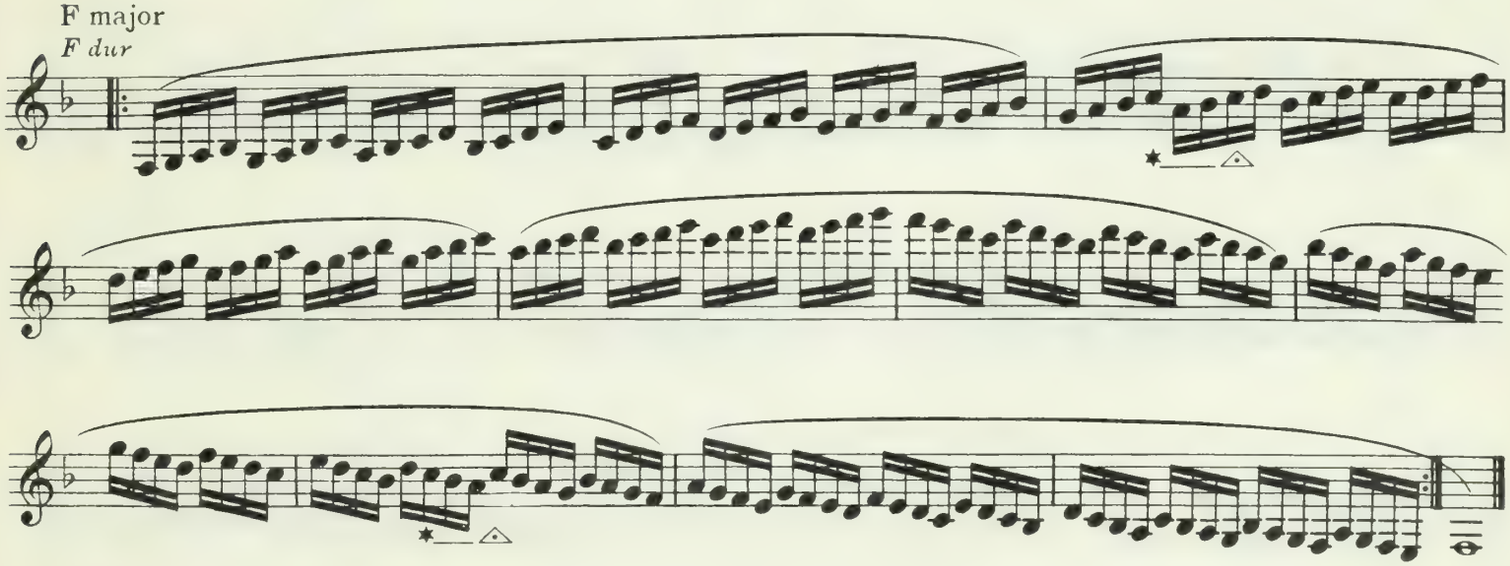
G major
G dur



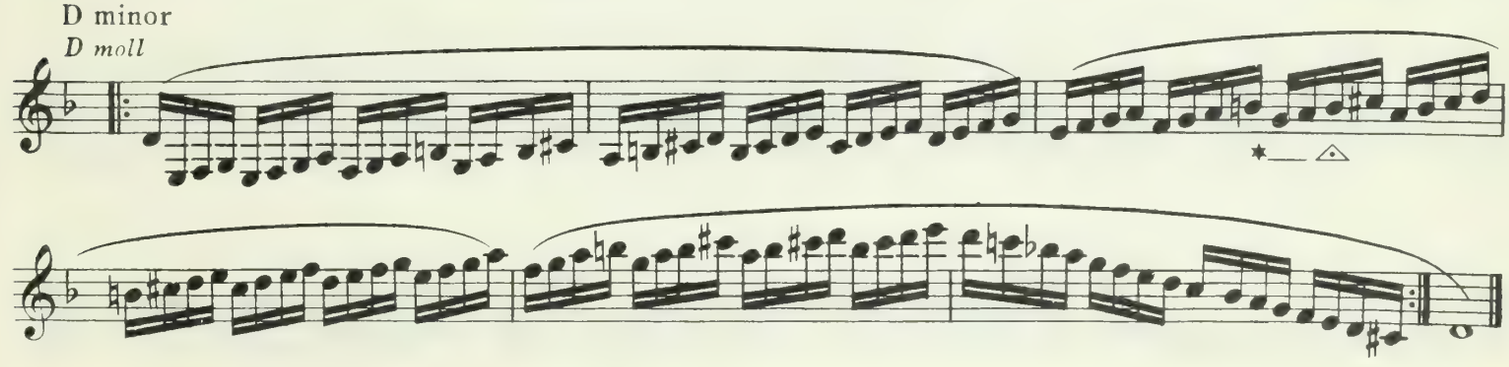
E minor
E moll



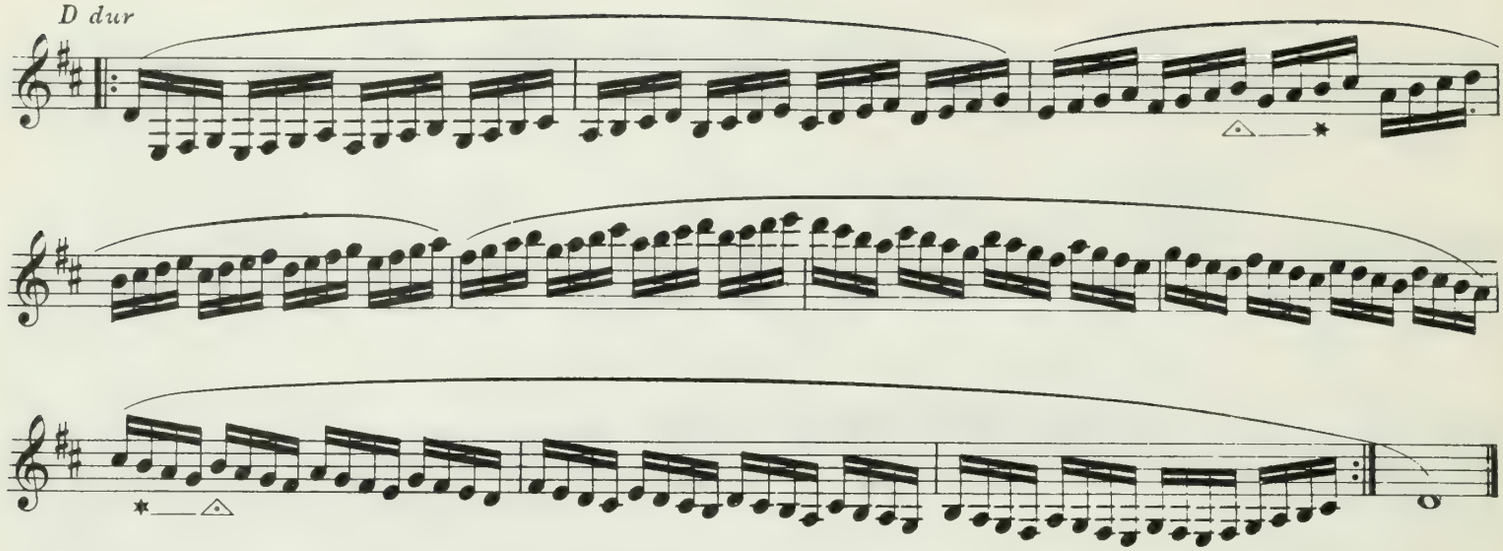
F major
F dur



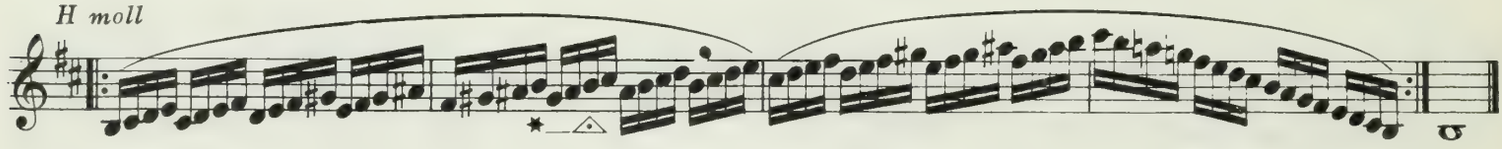
D minor
D moll



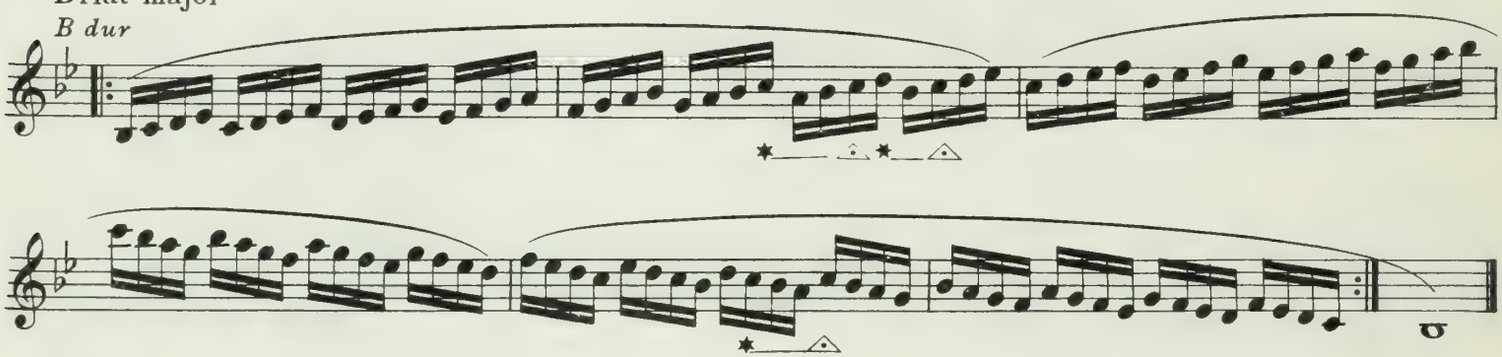
D major
D dur



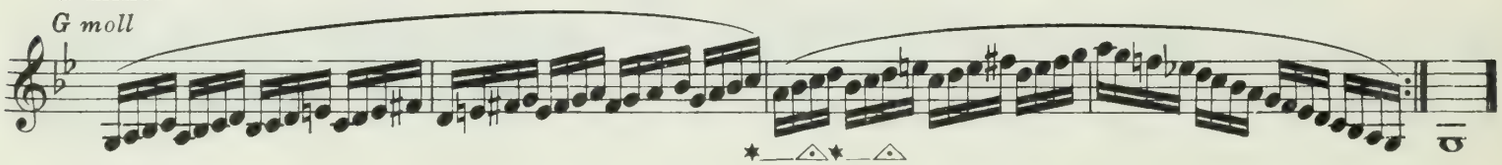
B minor
H moll



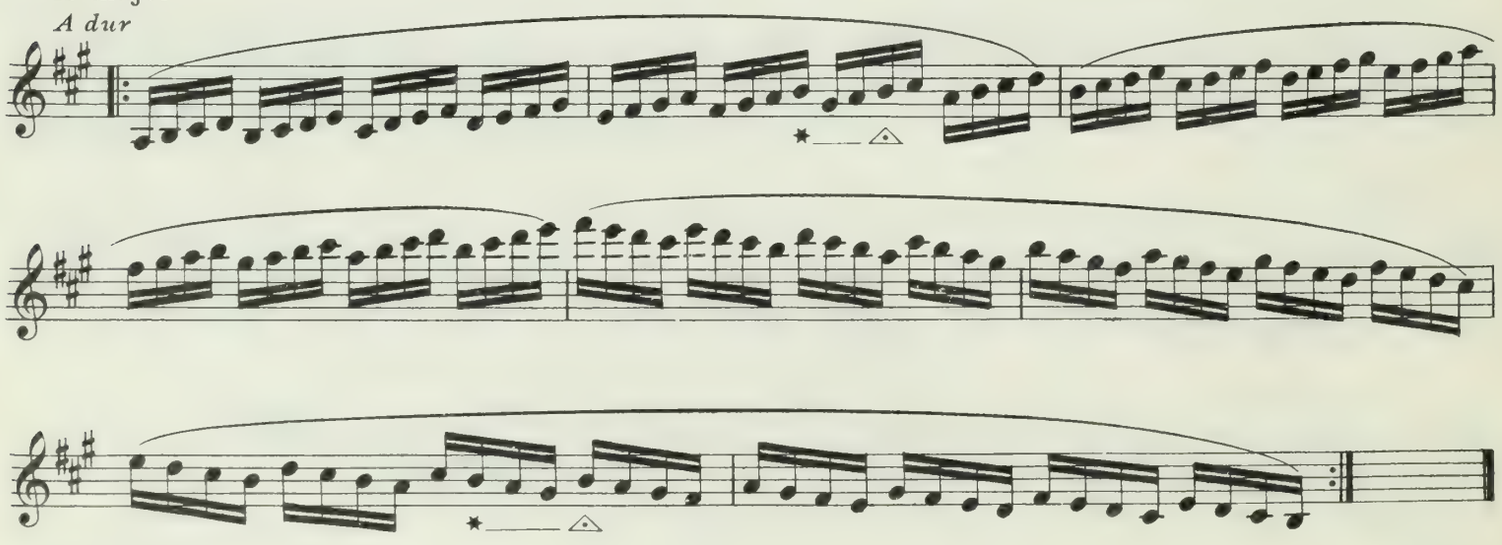
B flat major
B dur



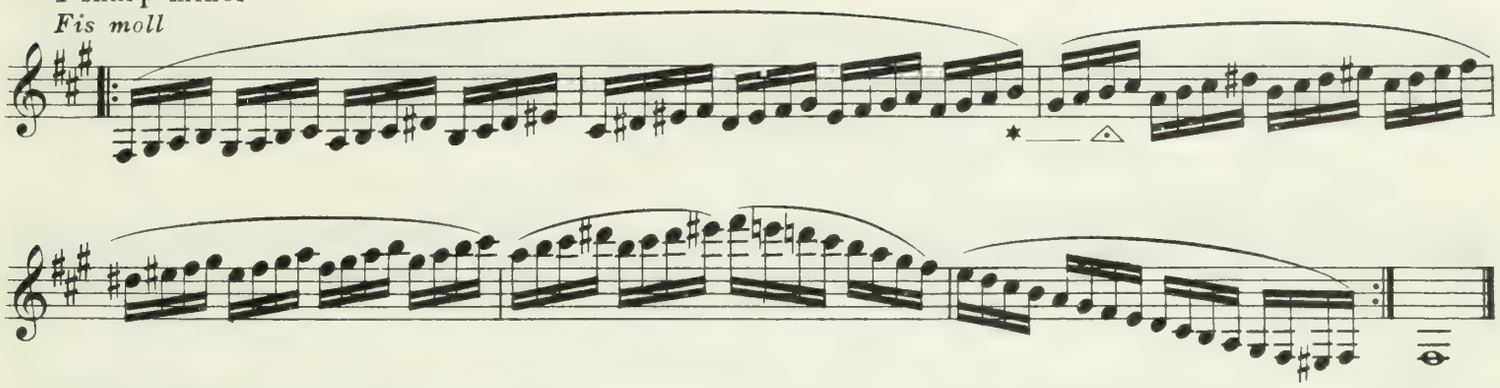
G minor
G moll



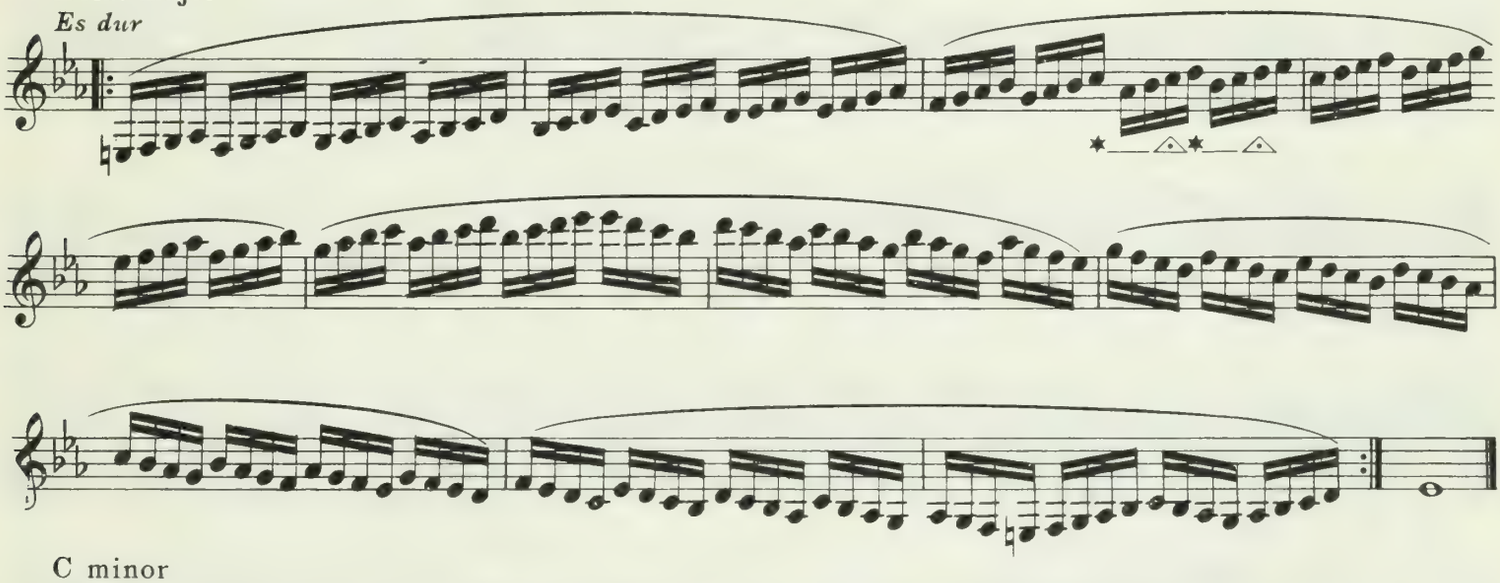
A major
A dur



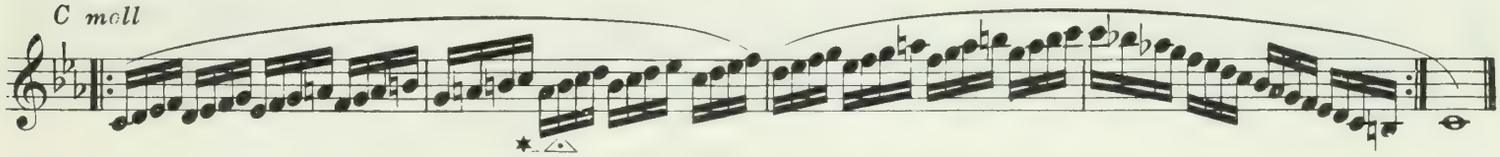
F sharp minor
Fis moll



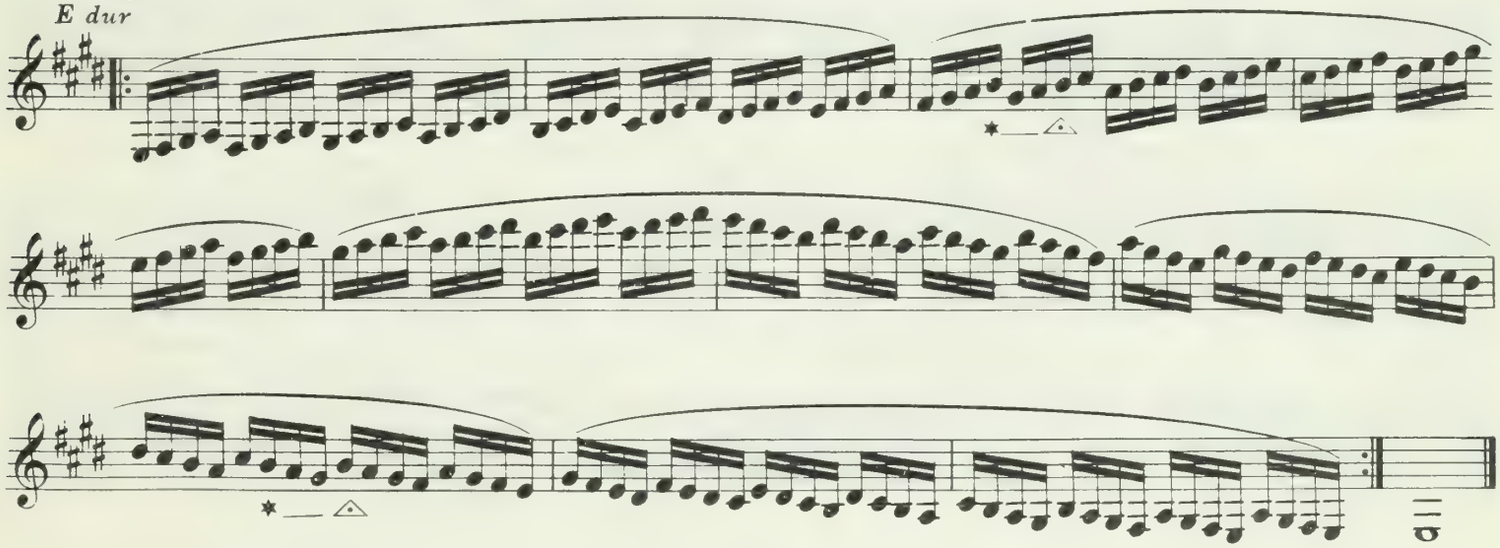
E flat major
Es dur



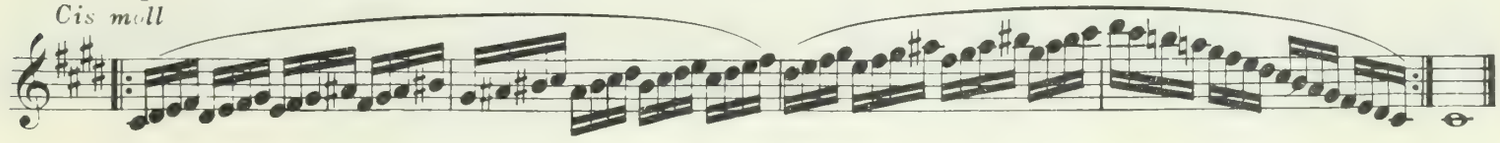
C minor
C moll



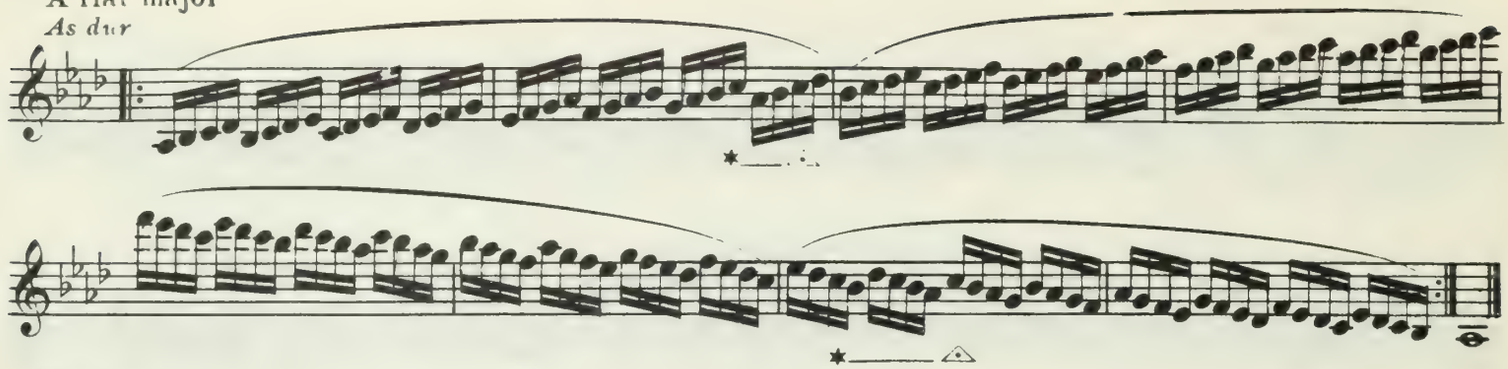
E major
E dur



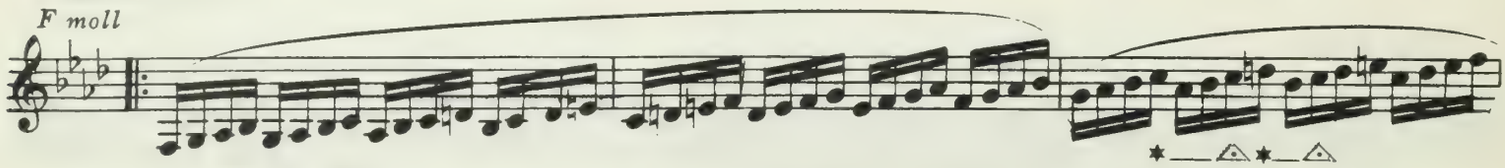
C sharp minor
Cis moll

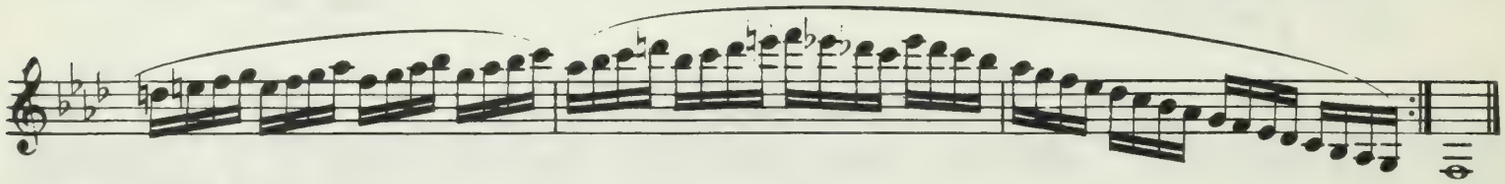


A flat major
As dur

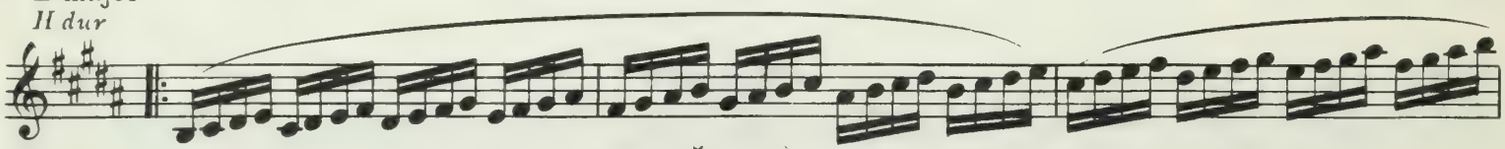


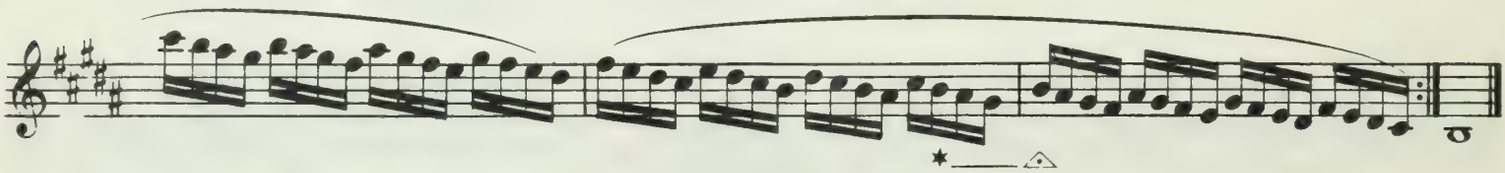
F minor
F moll



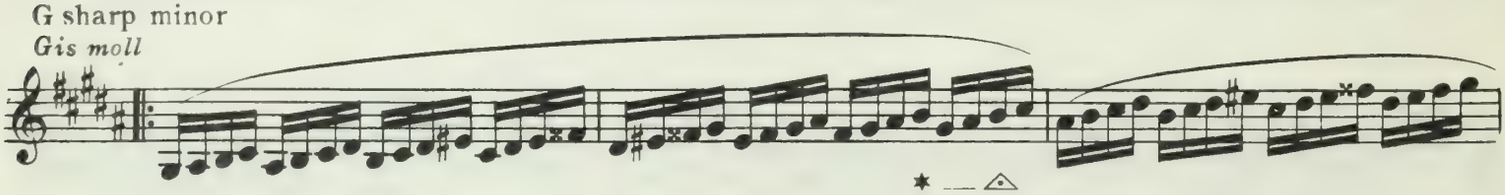


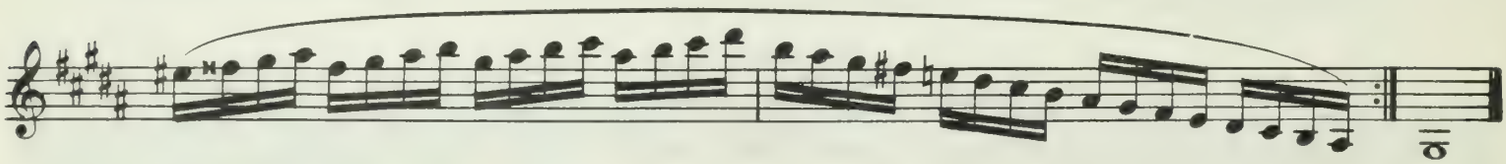
B major
H dur



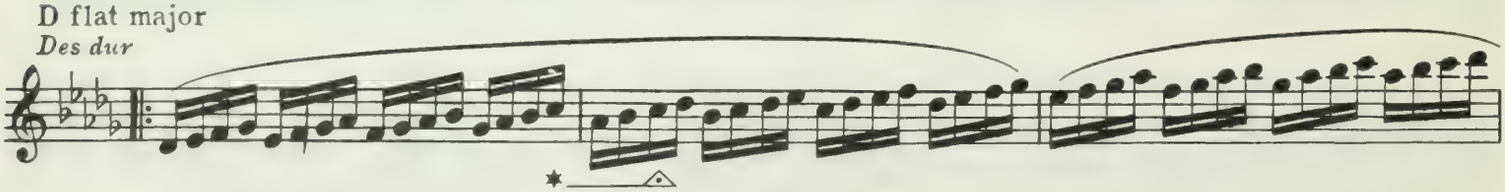


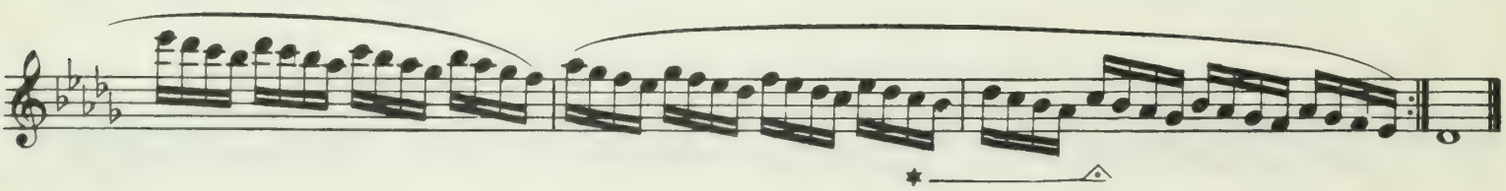
G sharp minor
Gis moll



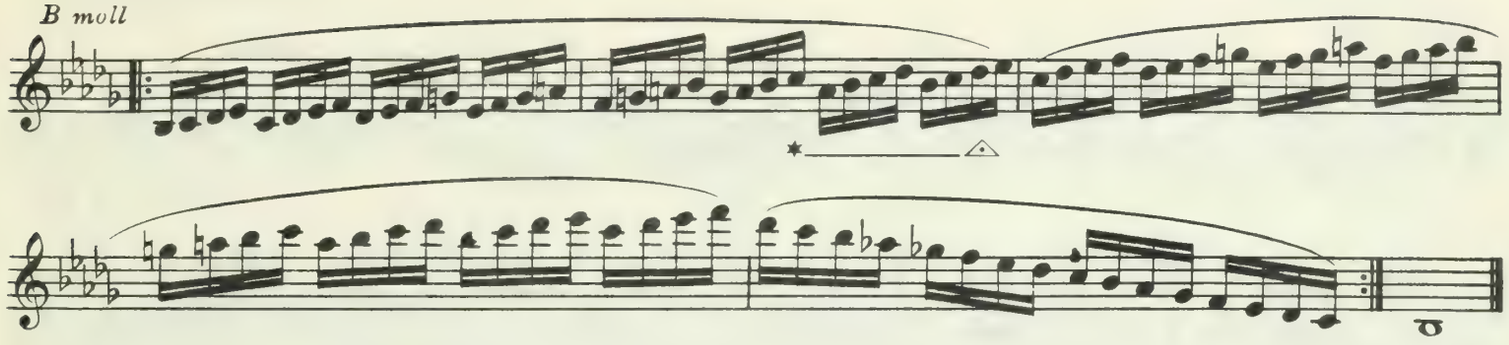


D flat major
Des dur

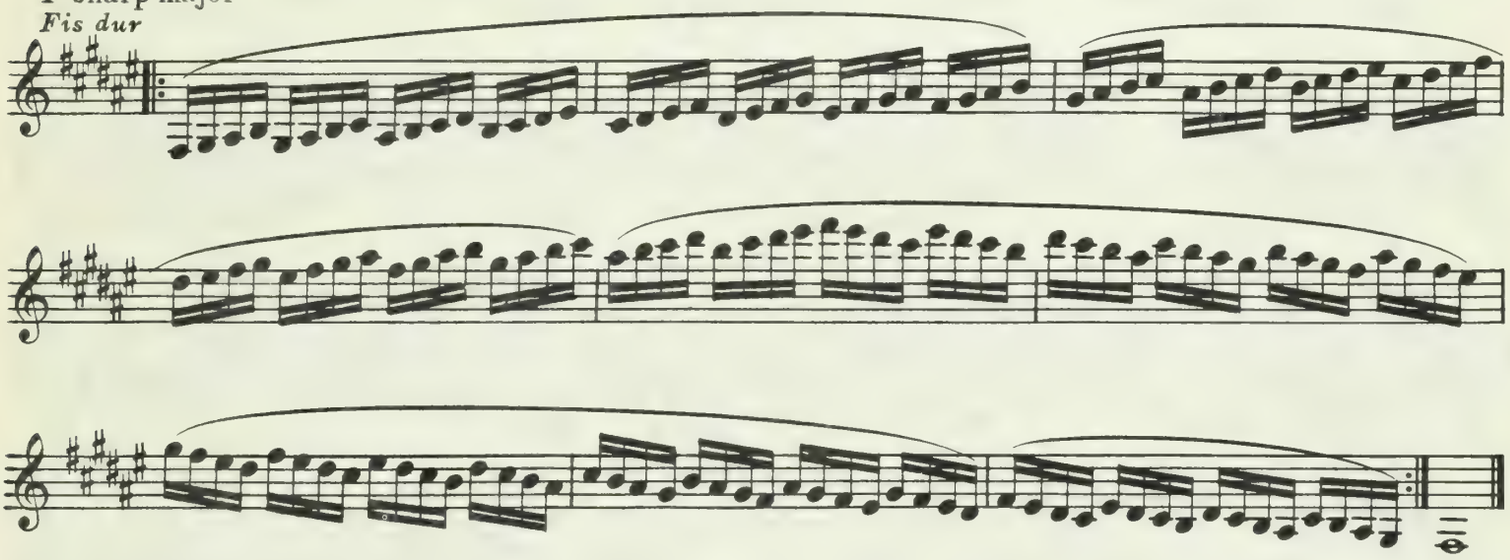




B flat minor
B moll

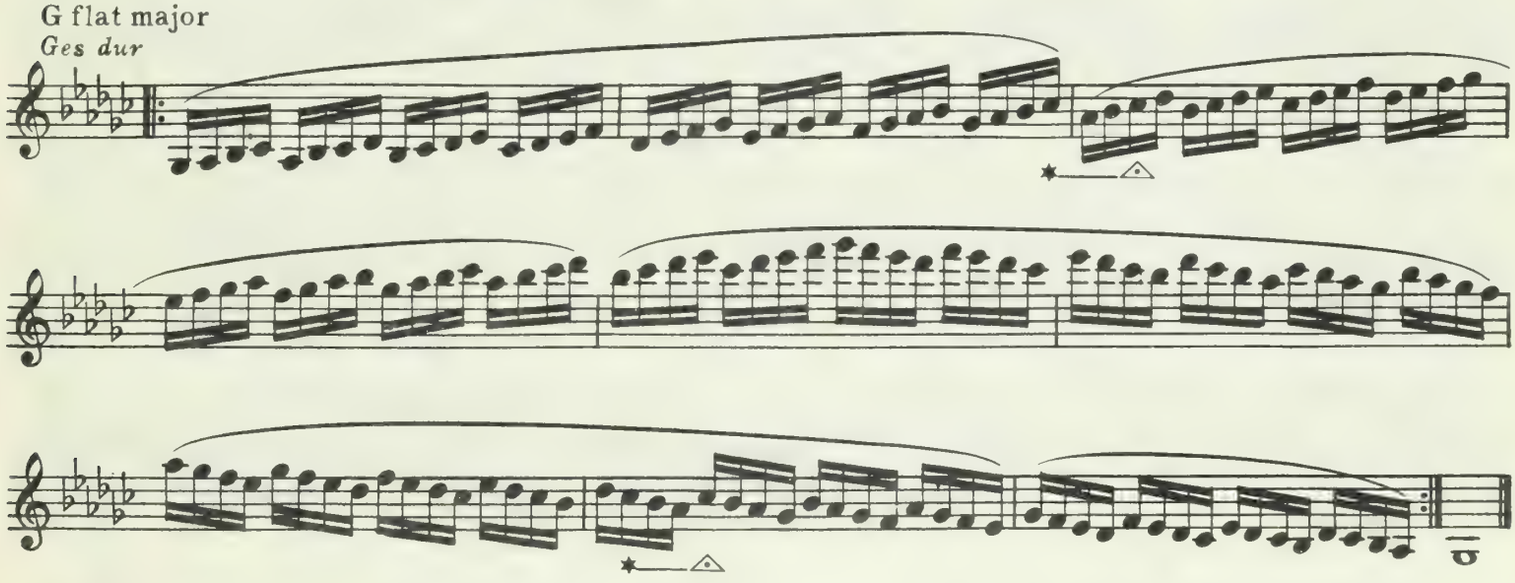


F sharp major
Fis dur



D sharp minor
Dis moll

G flat major
Ges dur

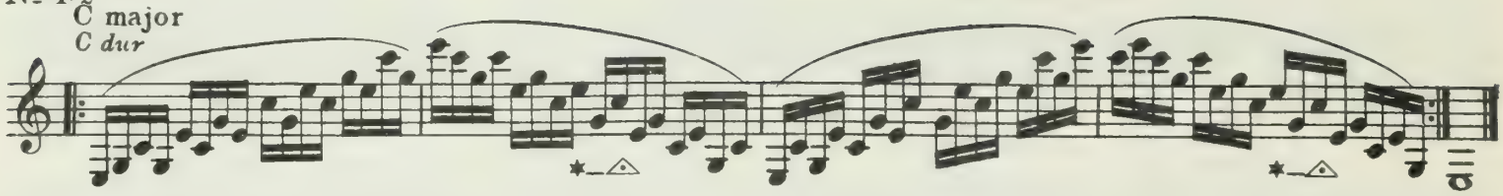


E flat minor
Es moll

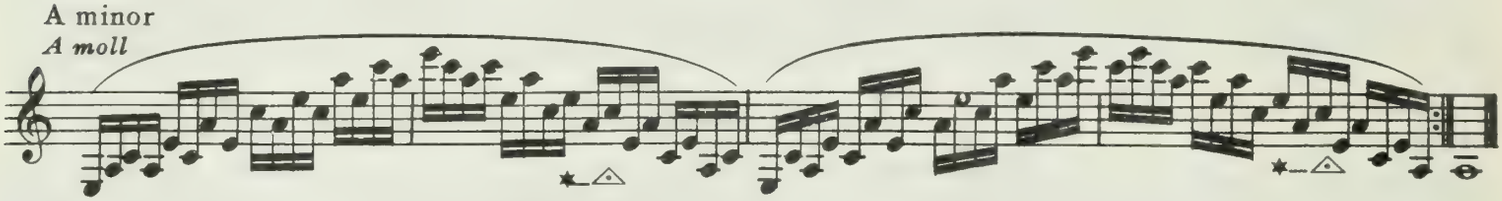
Broken Chords
Gebrochene Accorde

№ 4½

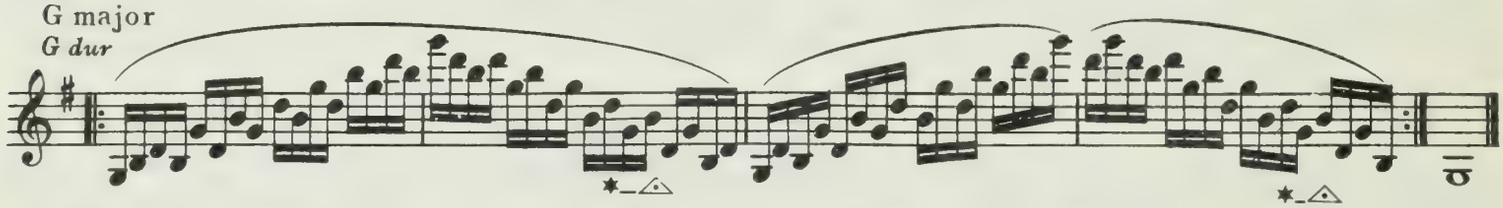
C major
C dur



A minor
A moll

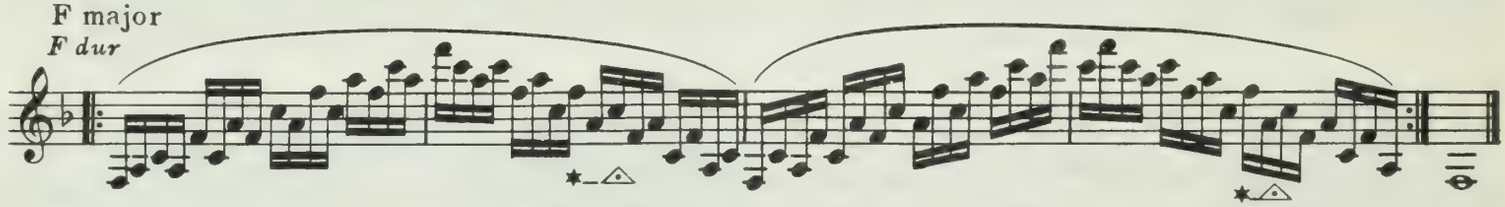


G major
G dur

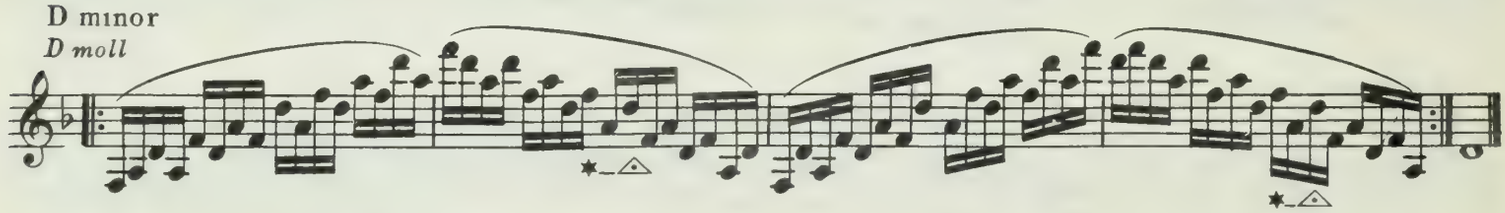


E minor
E moll

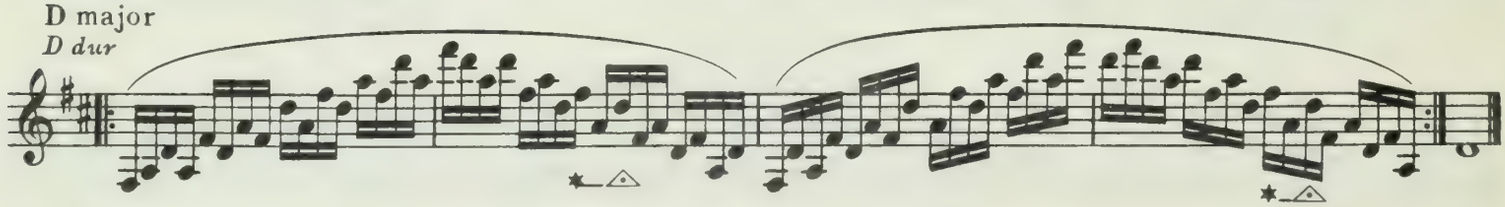
F major
F dur



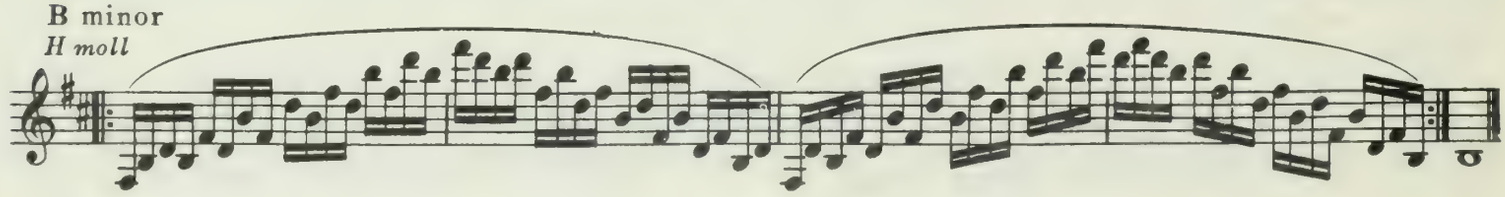
D minor
D moll



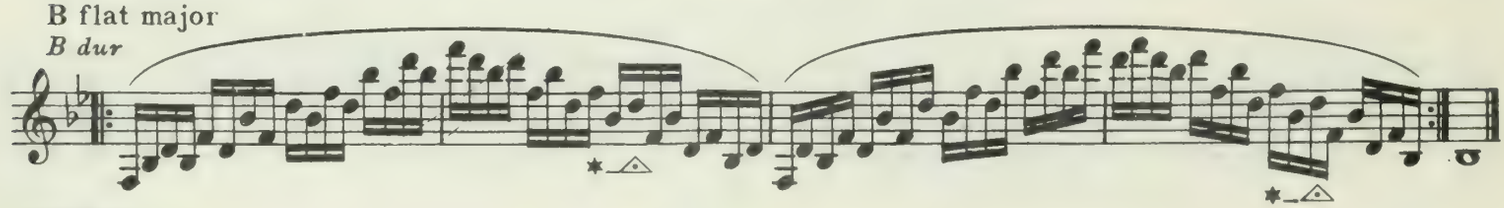
D major
D dur



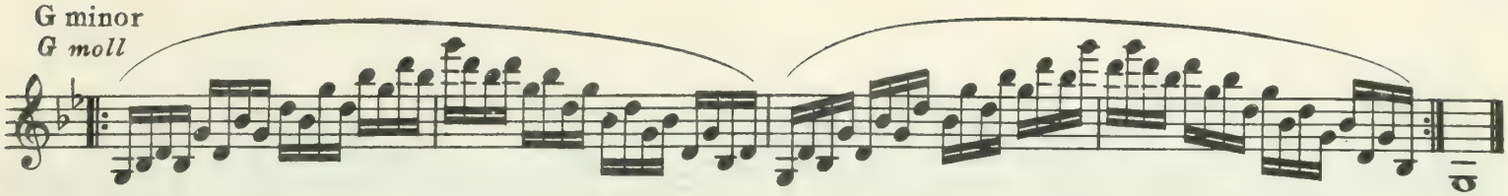
B minor
H moll



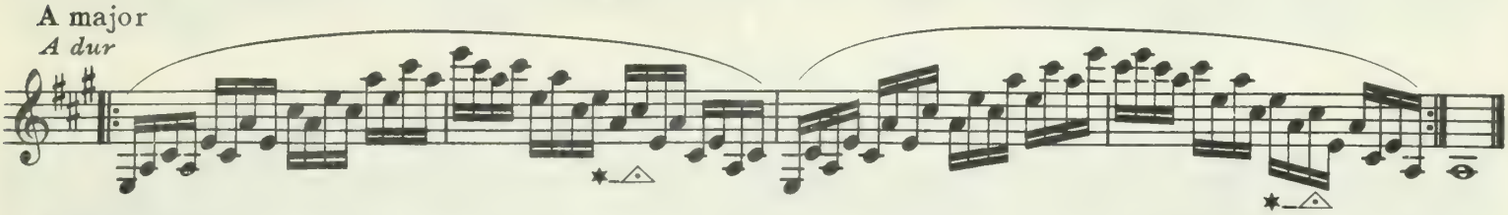
B flat major
B dur



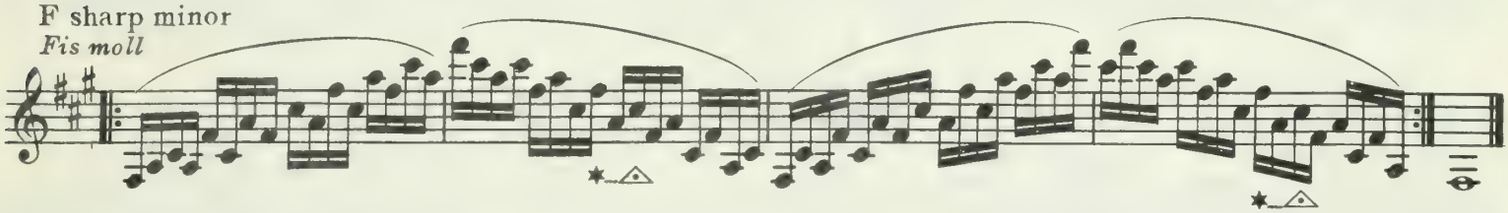
G minor
G moll



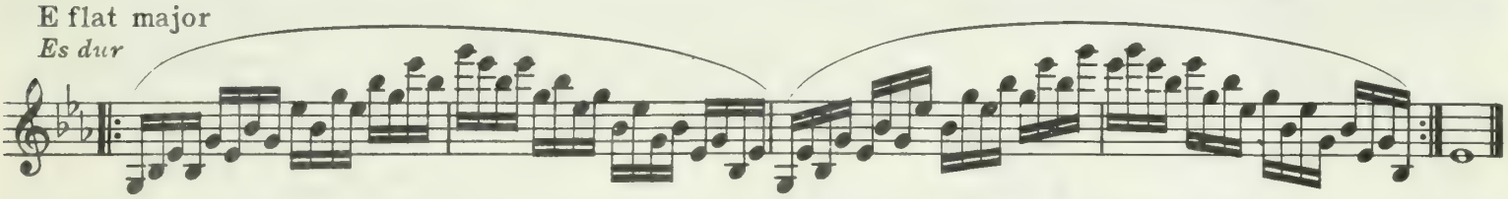
A major
A dur



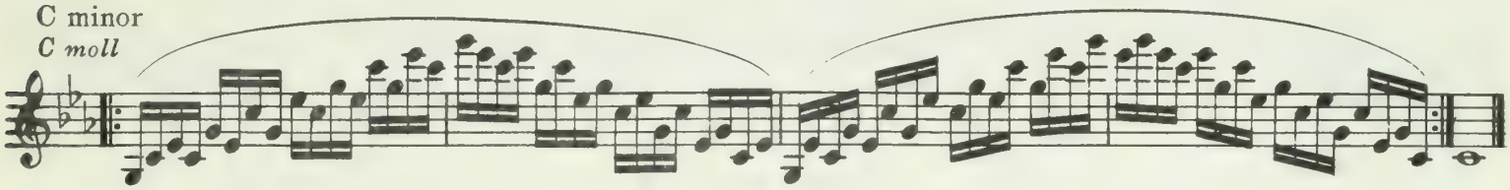
F sharp minor
Fis moll



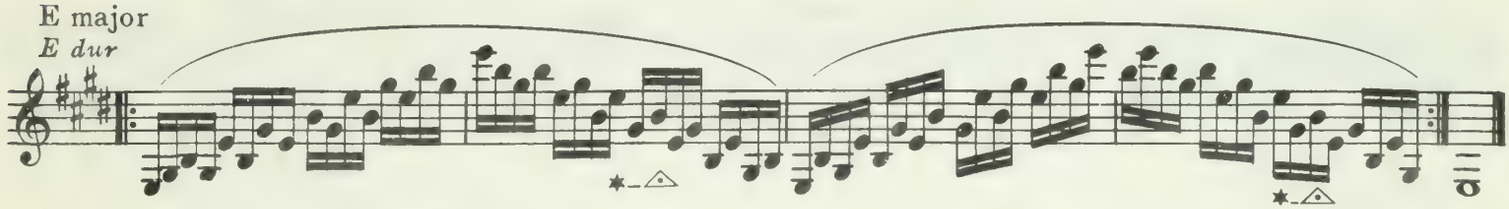
E flat major
Es dur



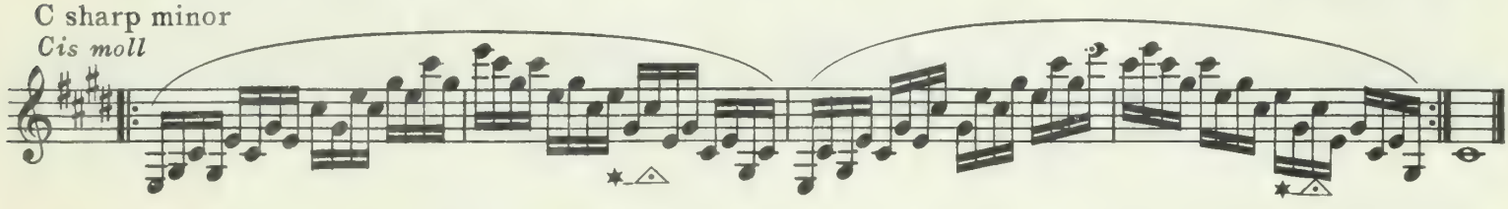
C minor
C moll



E major
E dur

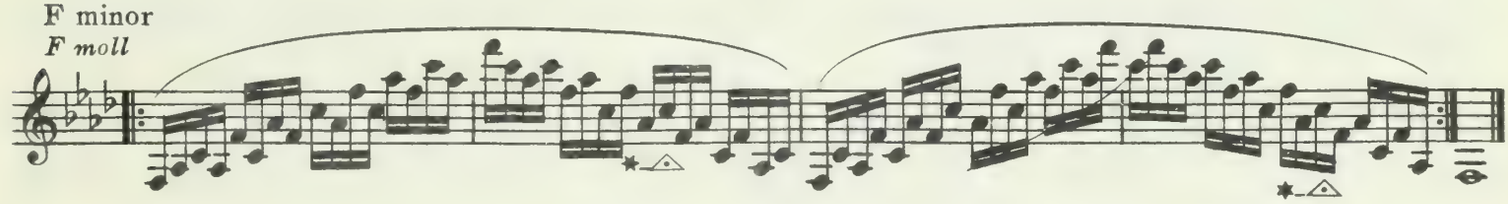


C sharp minor
Cis moll

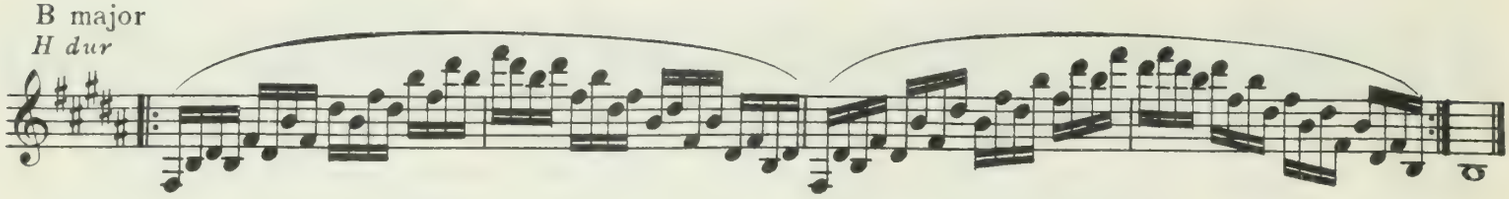


A flat major
As dur

F minor
F moll

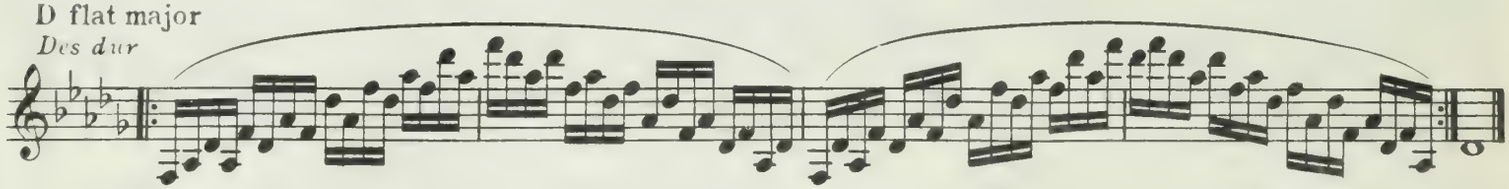


B major
H dur

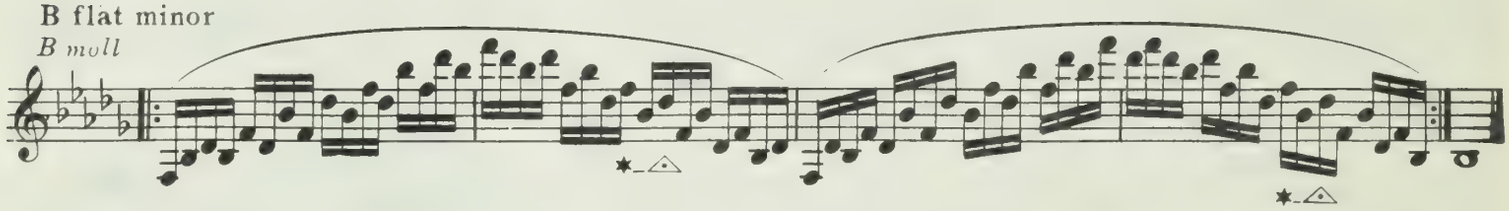


G sharp minor
Gis moll

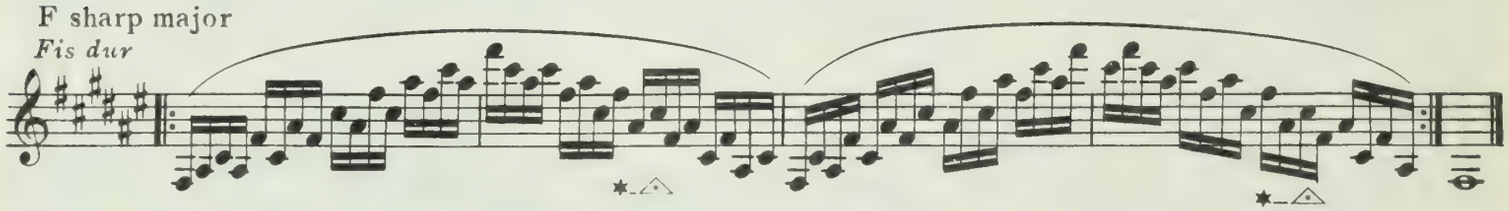
D flat major
Des dur



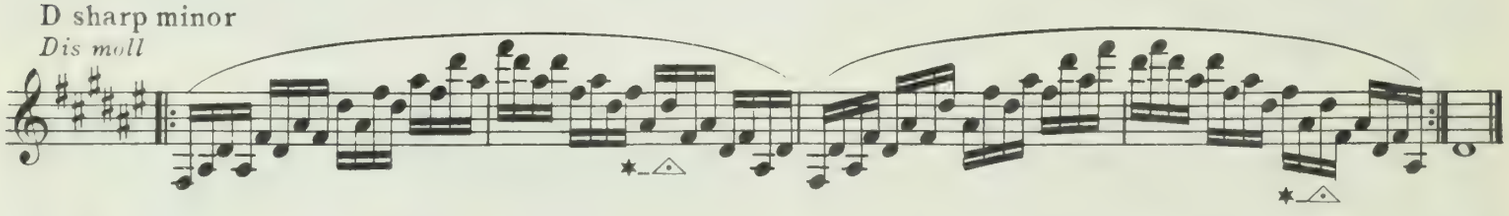
B flat minor
B moll



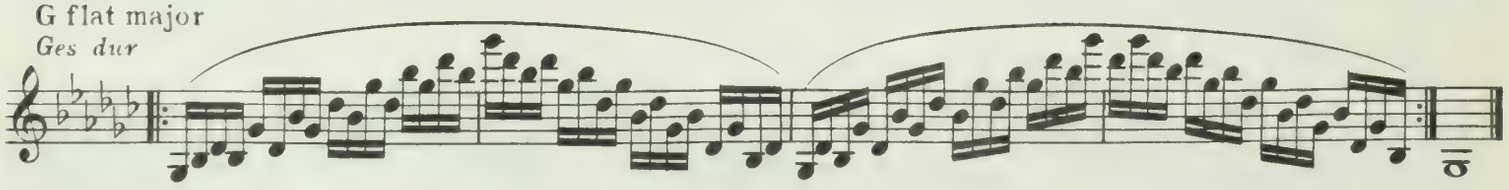
F sharp major
Fis dur



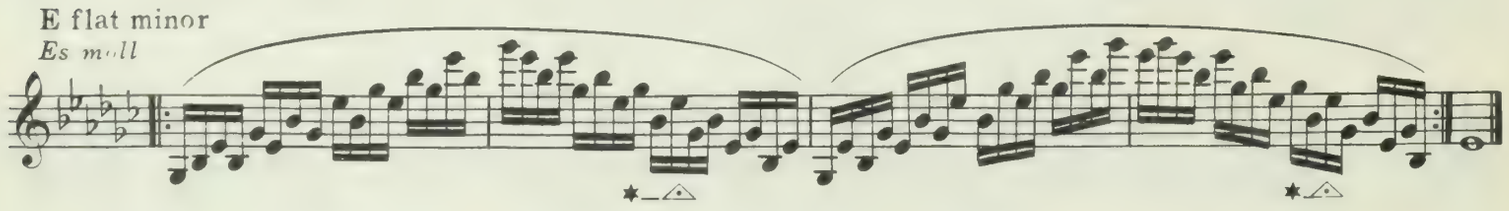
D sharp minor
Dis moll



G flat major
Ges dur

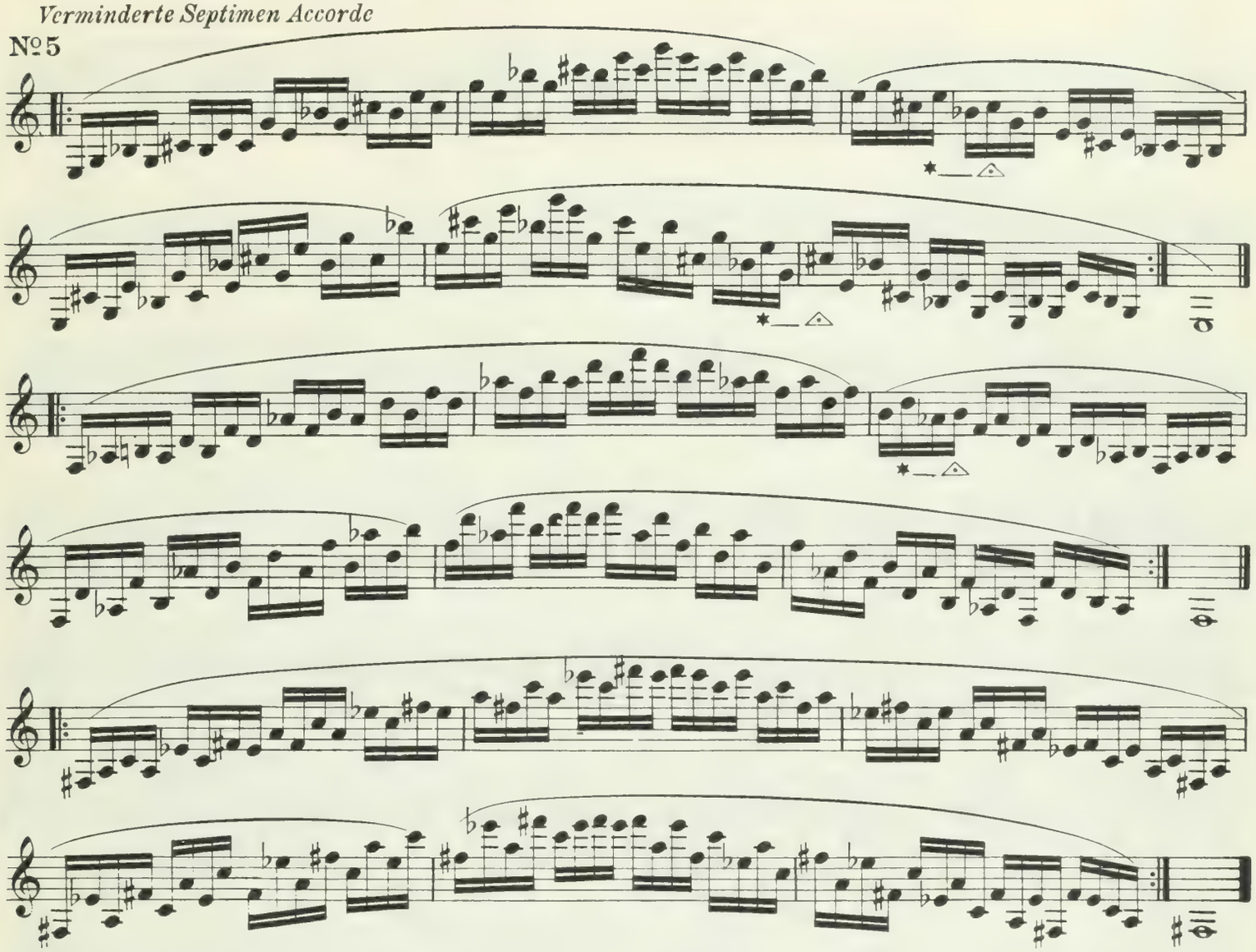


E flat minor
Es moll



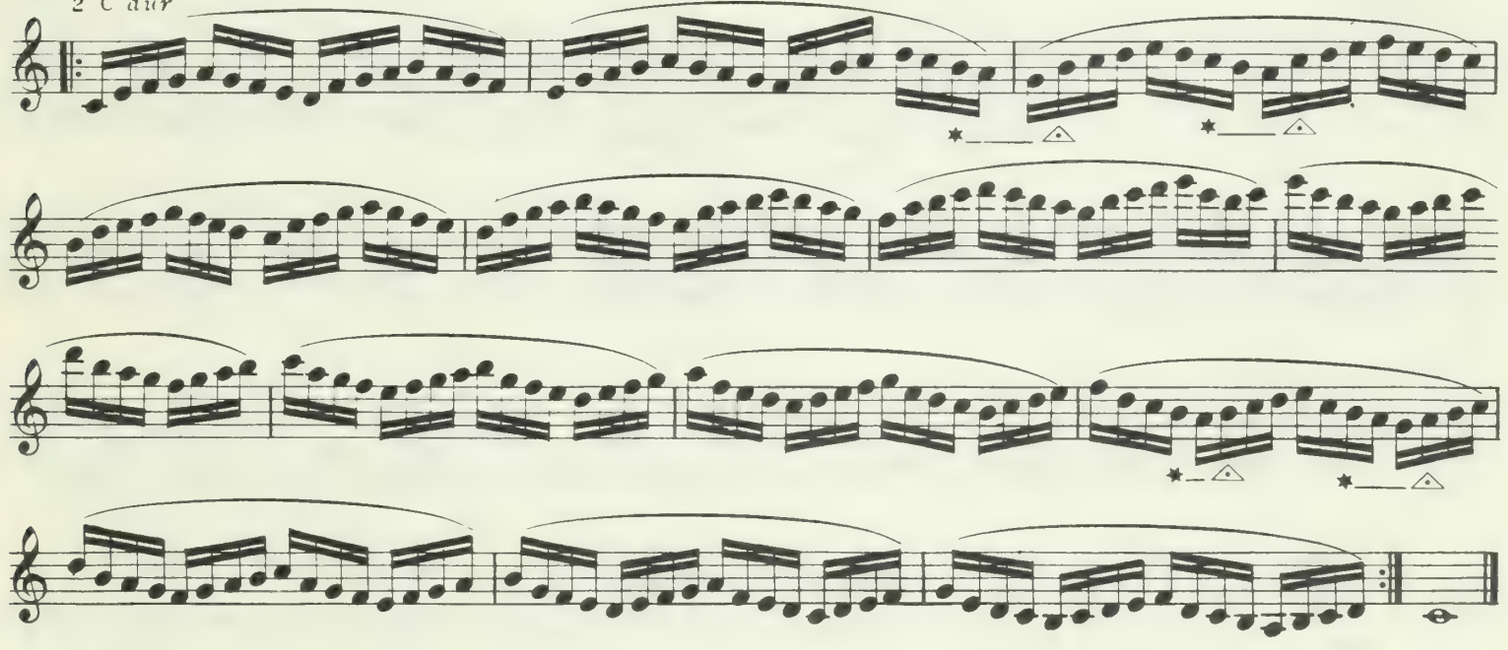
Diminished Chords of the Seventh
Verminderte Septimen Accorde

№5

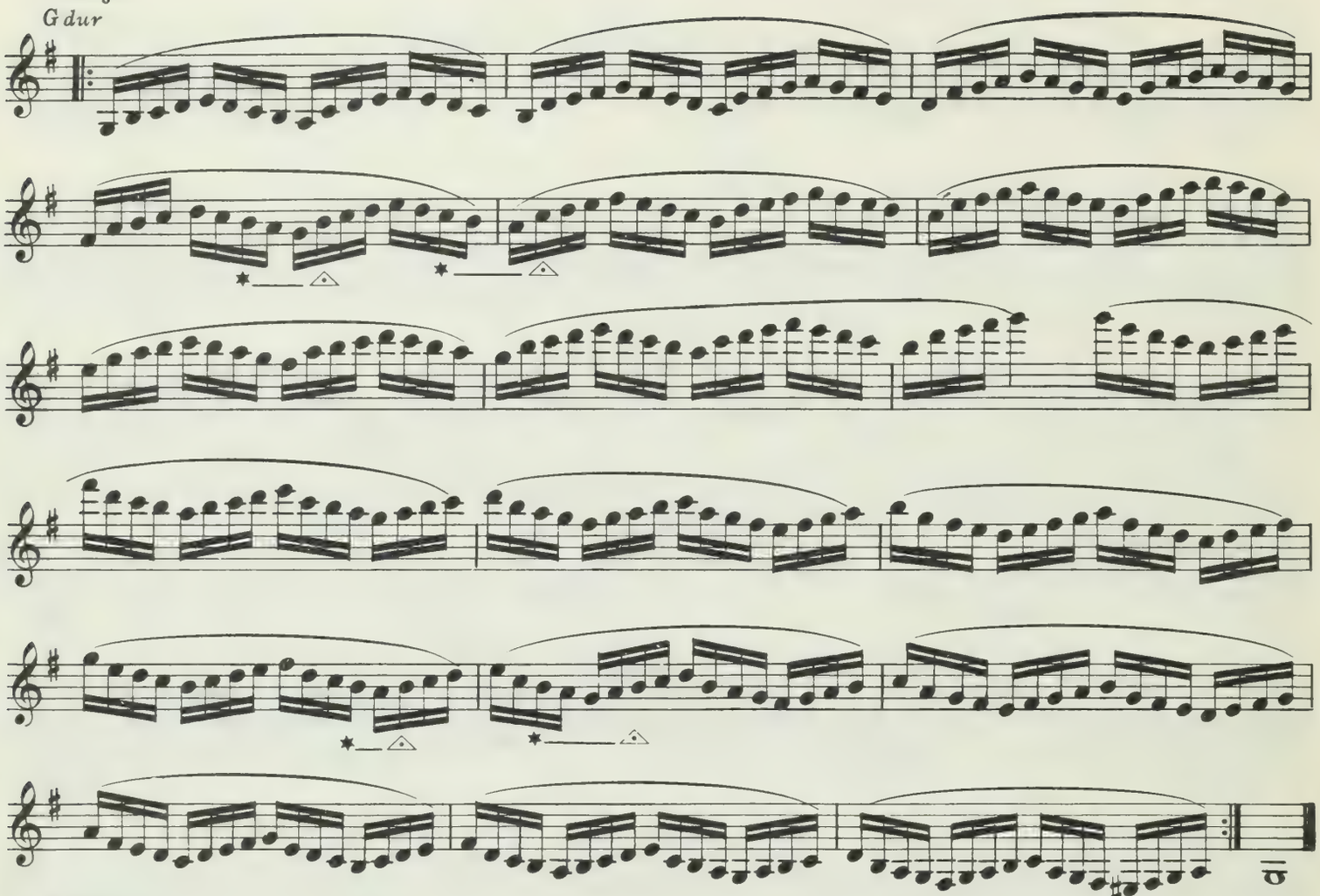


Returning Scales
Umkehrende Scalen

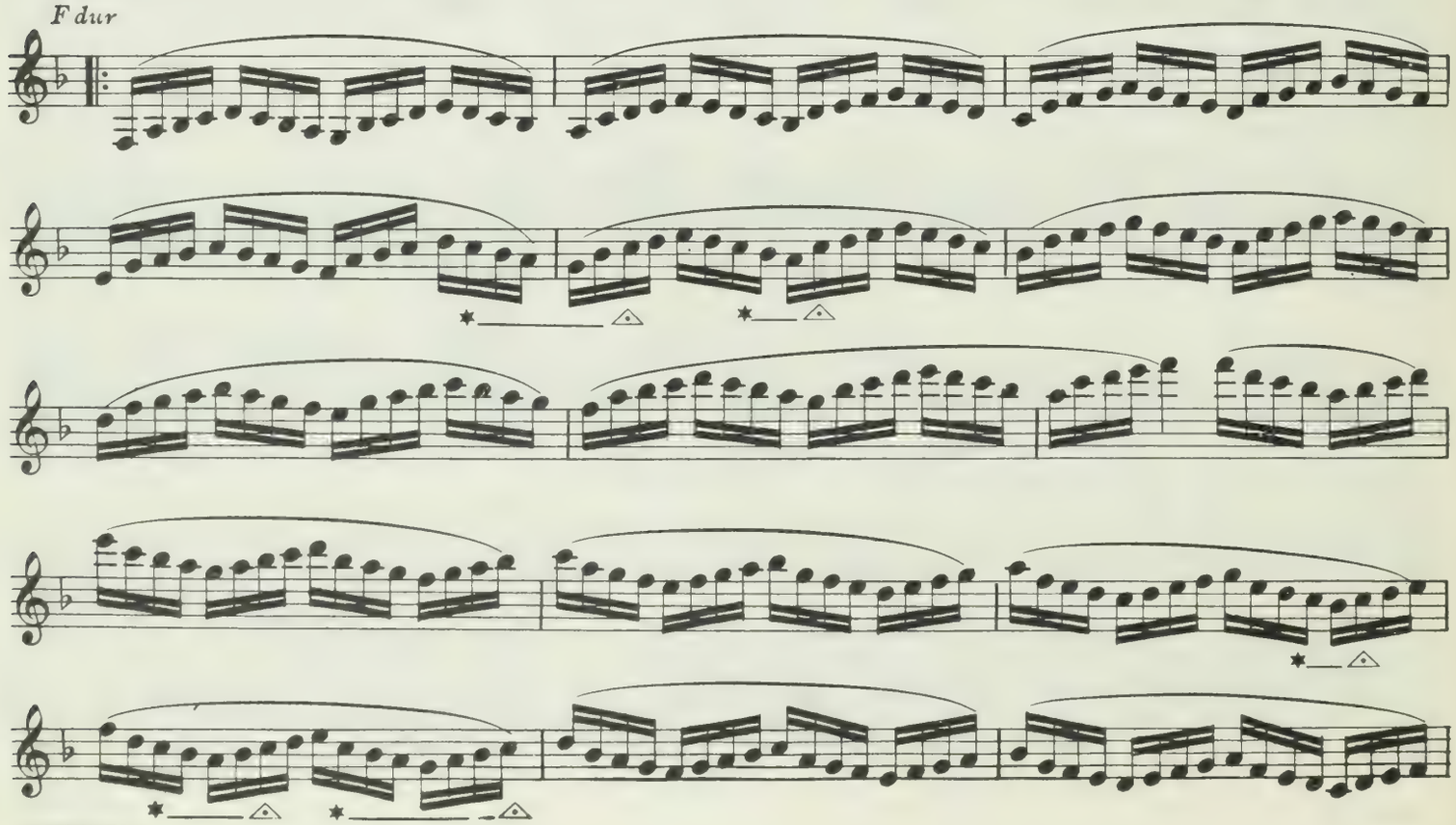
№5 $\frac{1}{2}$ C major
C dur

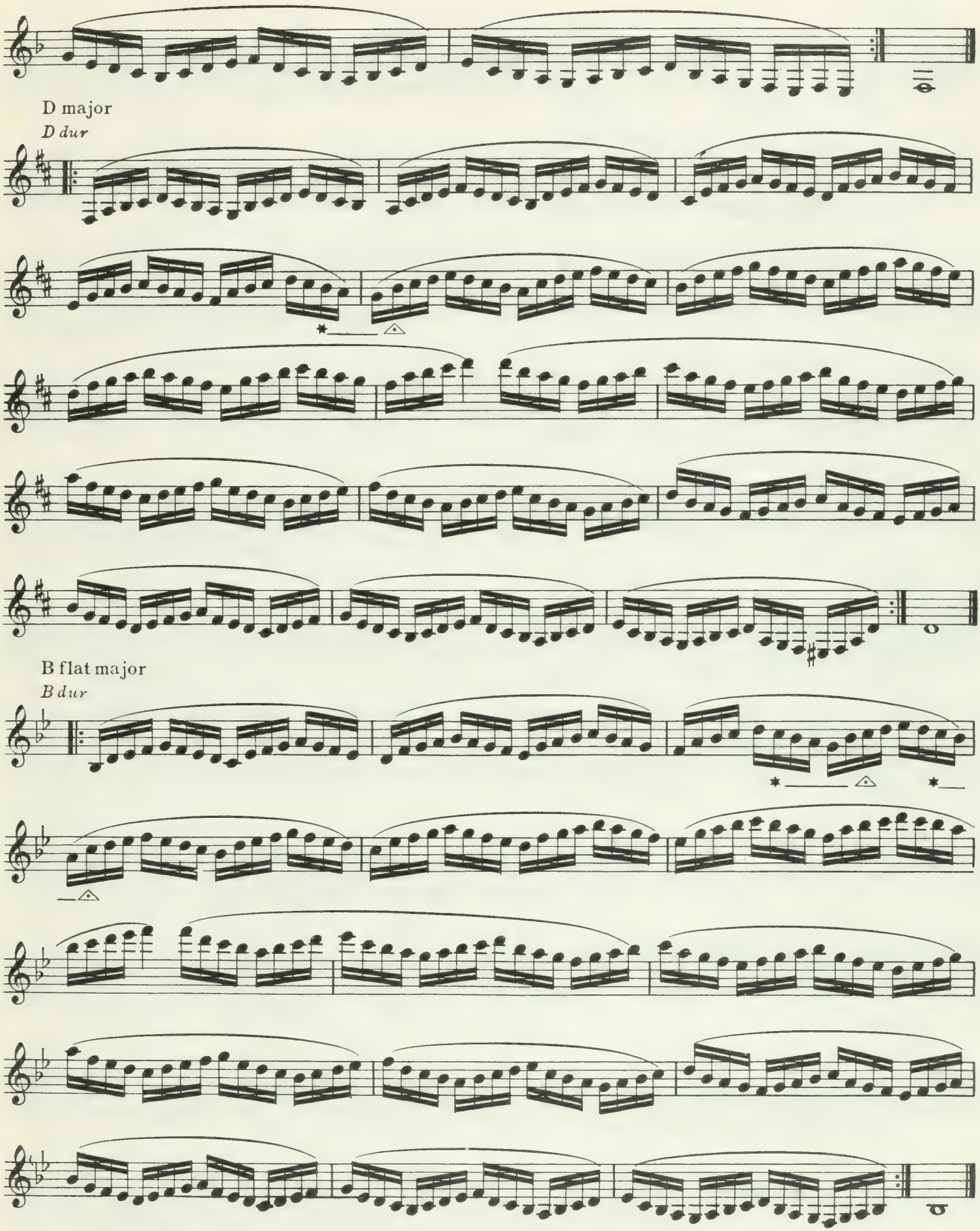


G major
G dur

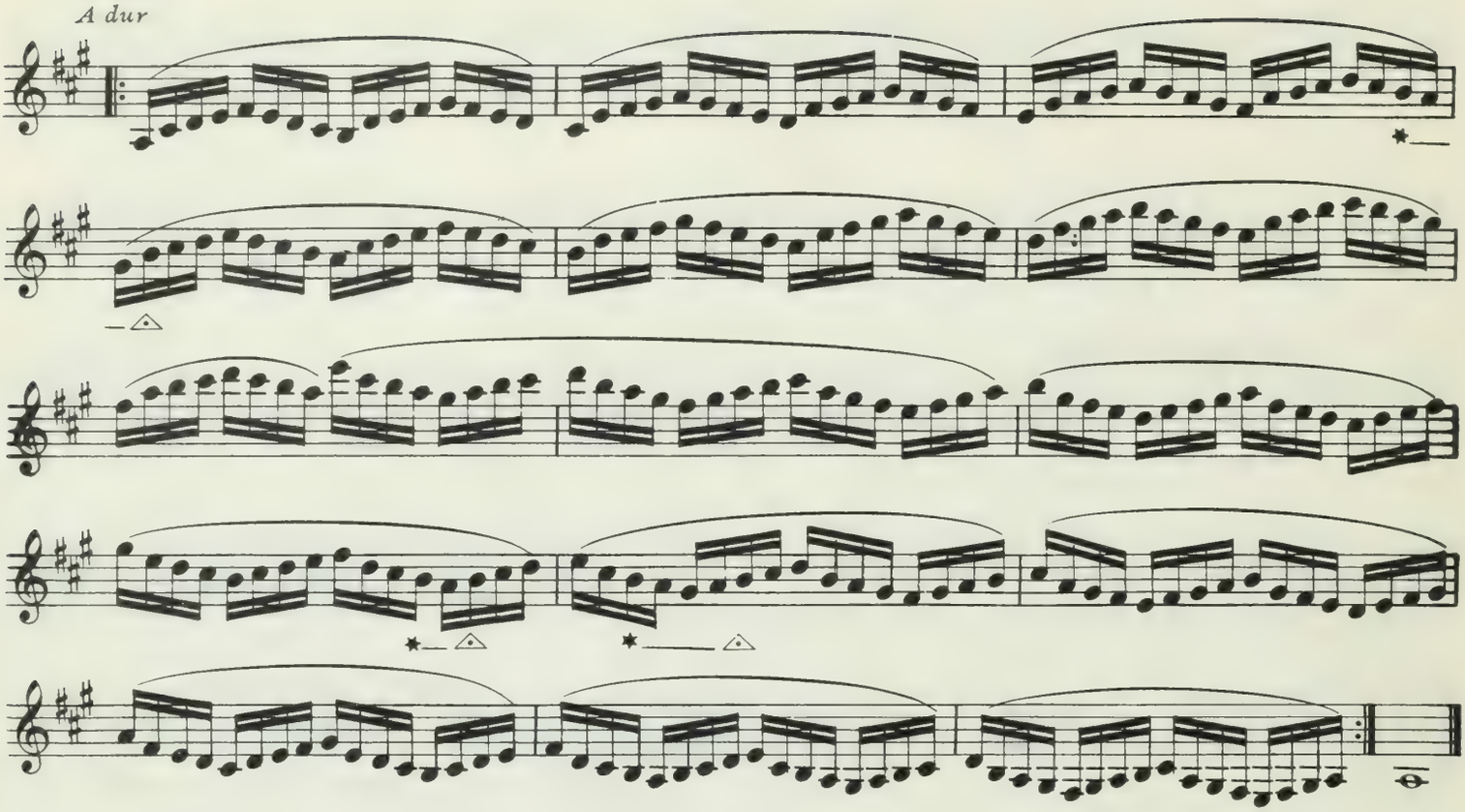


F major
F dur

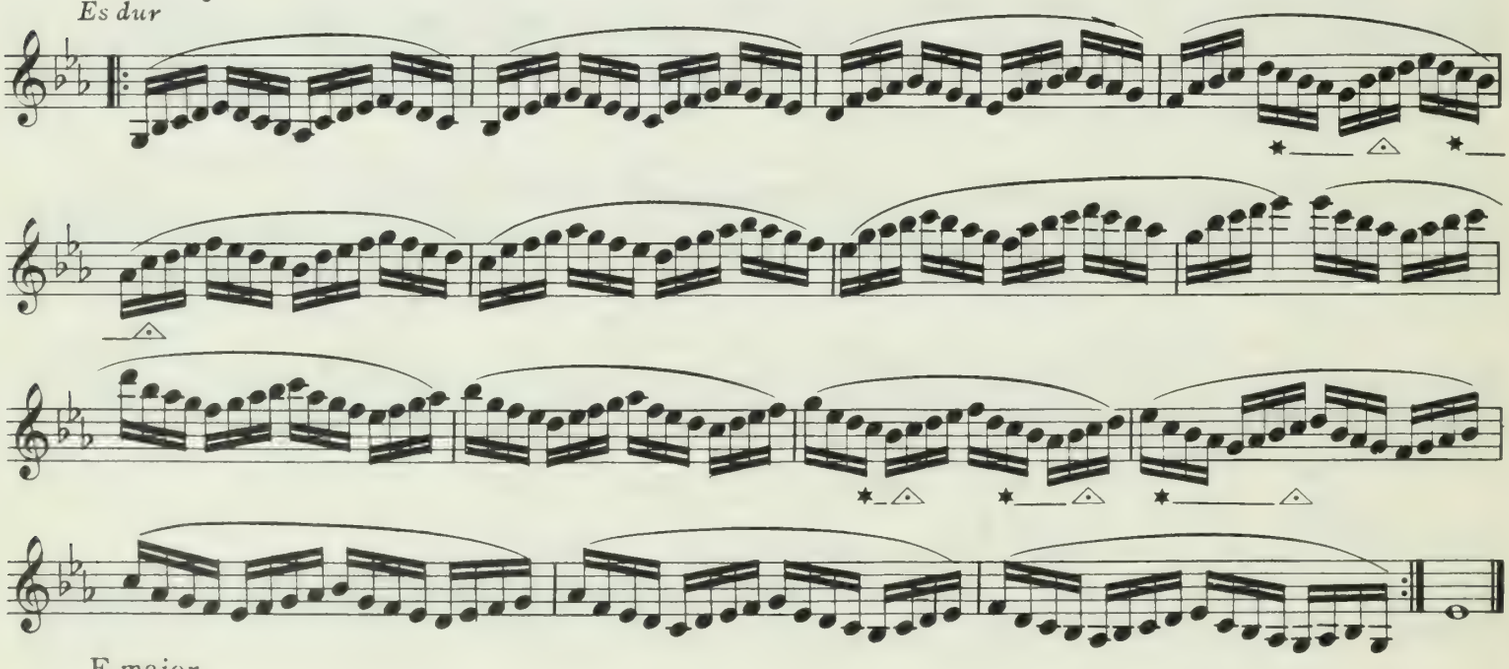



D major
D dur
B flat major
B dur

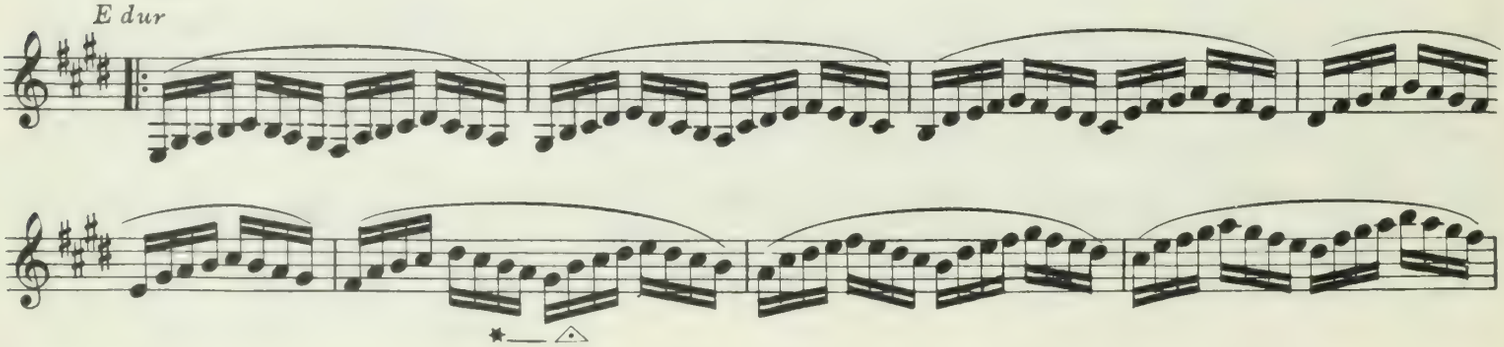
A major
A dur

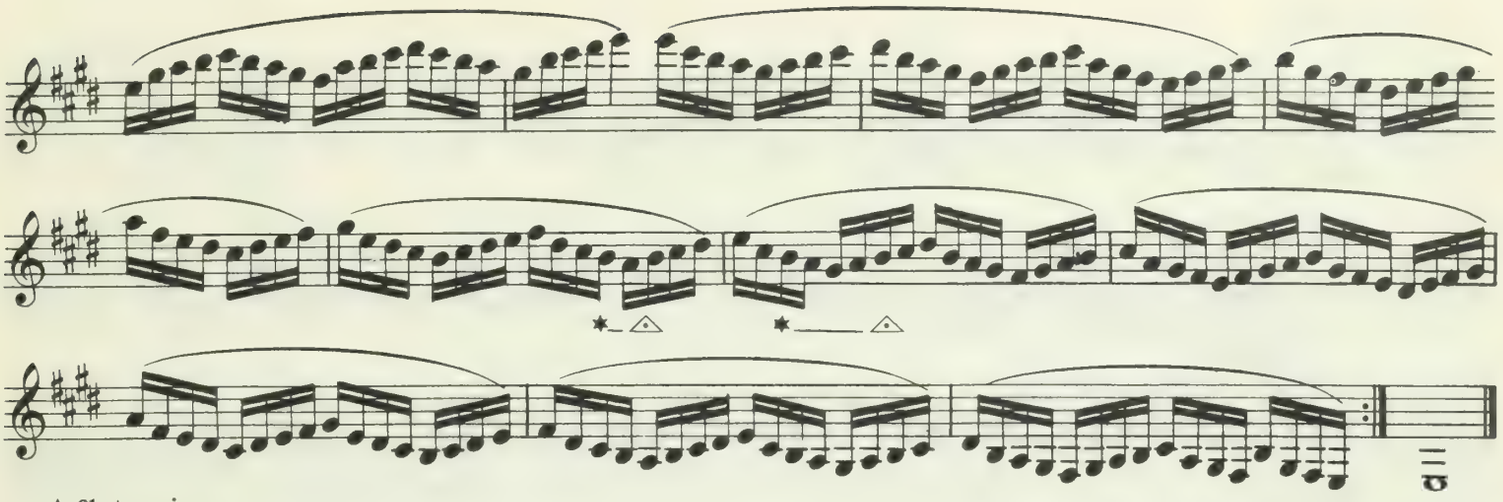


E flat major
Es dur

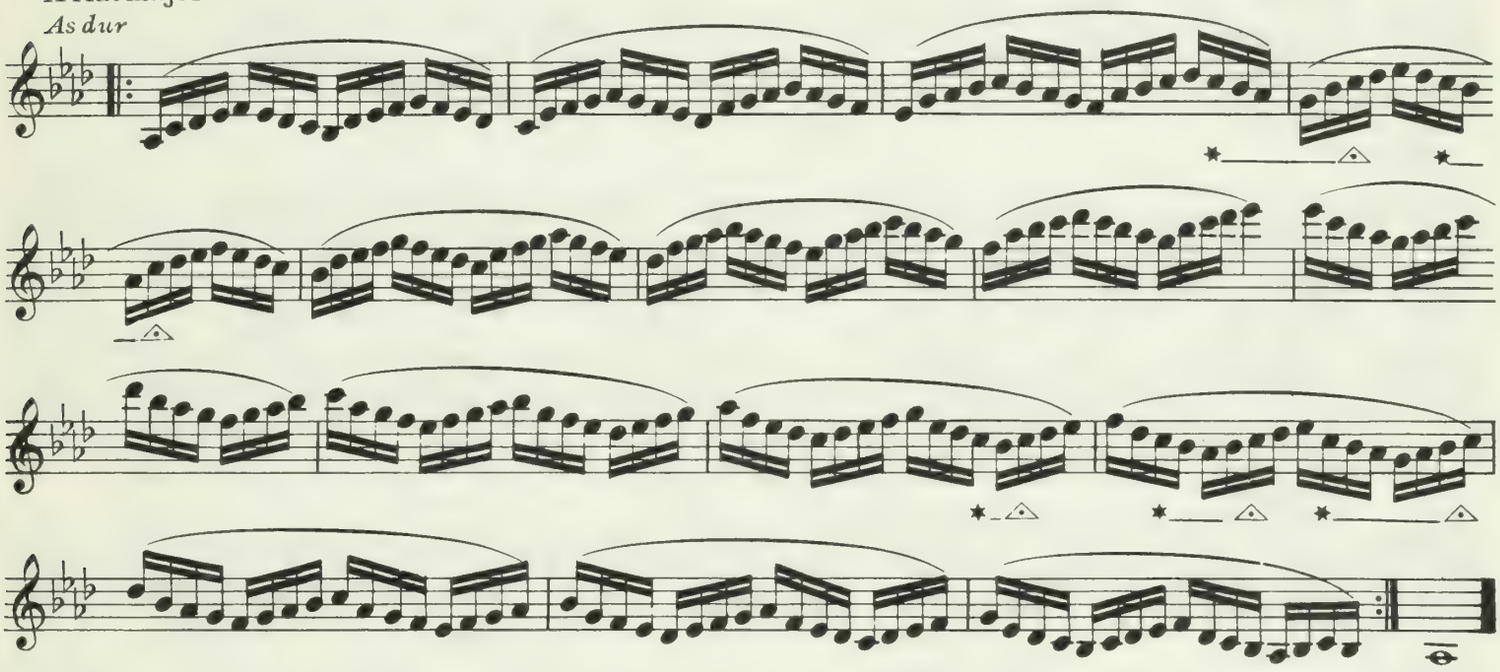


E major
E dur

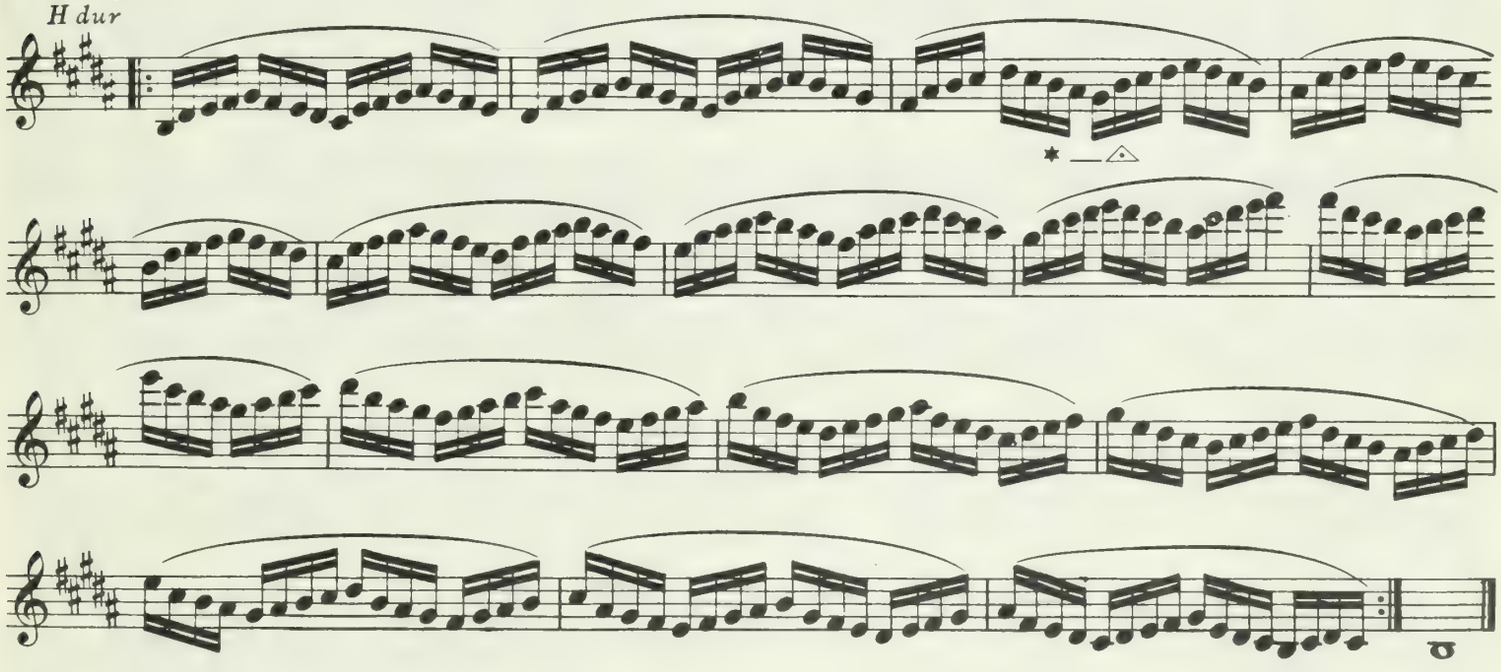




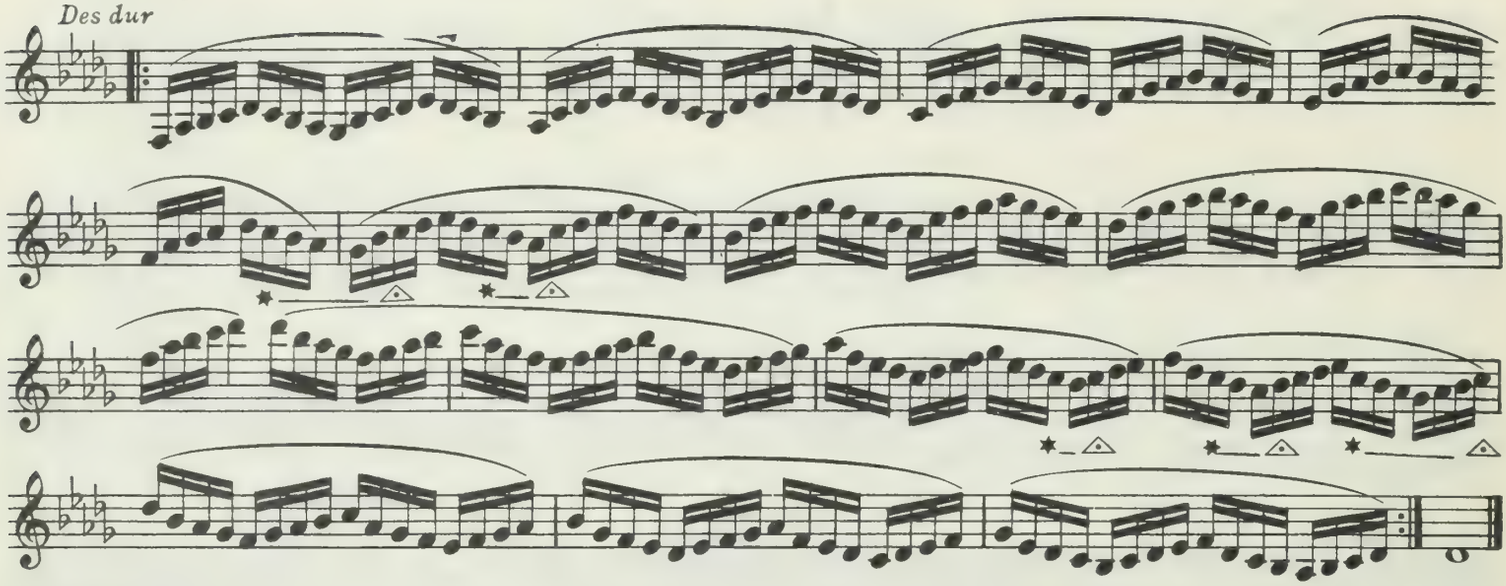
A flat major
As dur



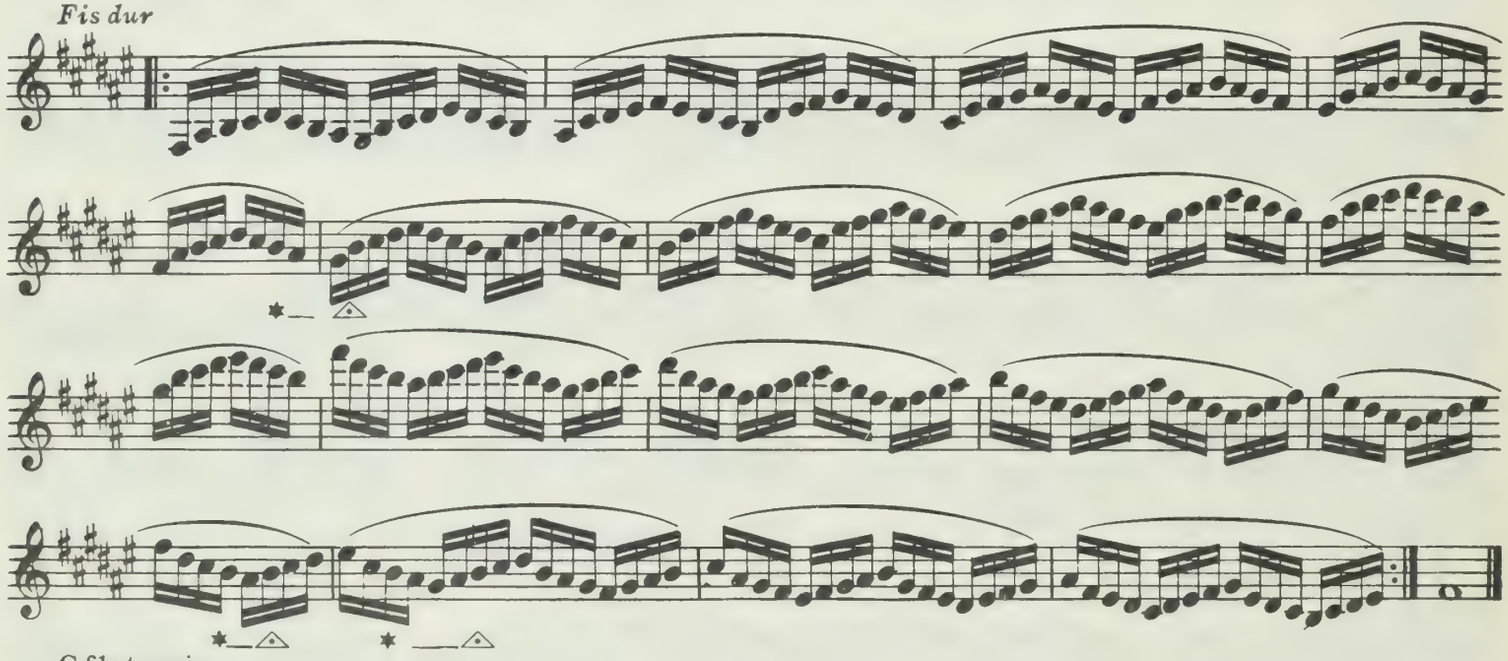
B major
H dur



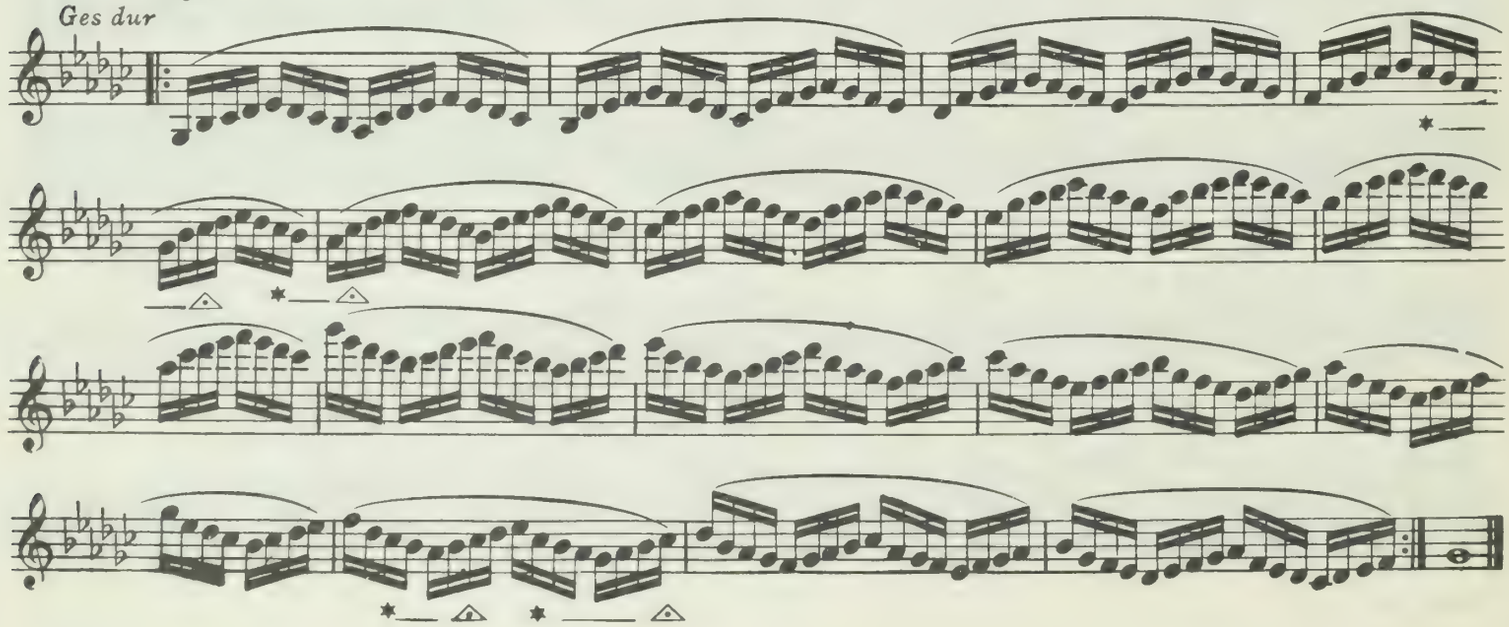
D flat major
Des dur



F sharp major
Fis dur

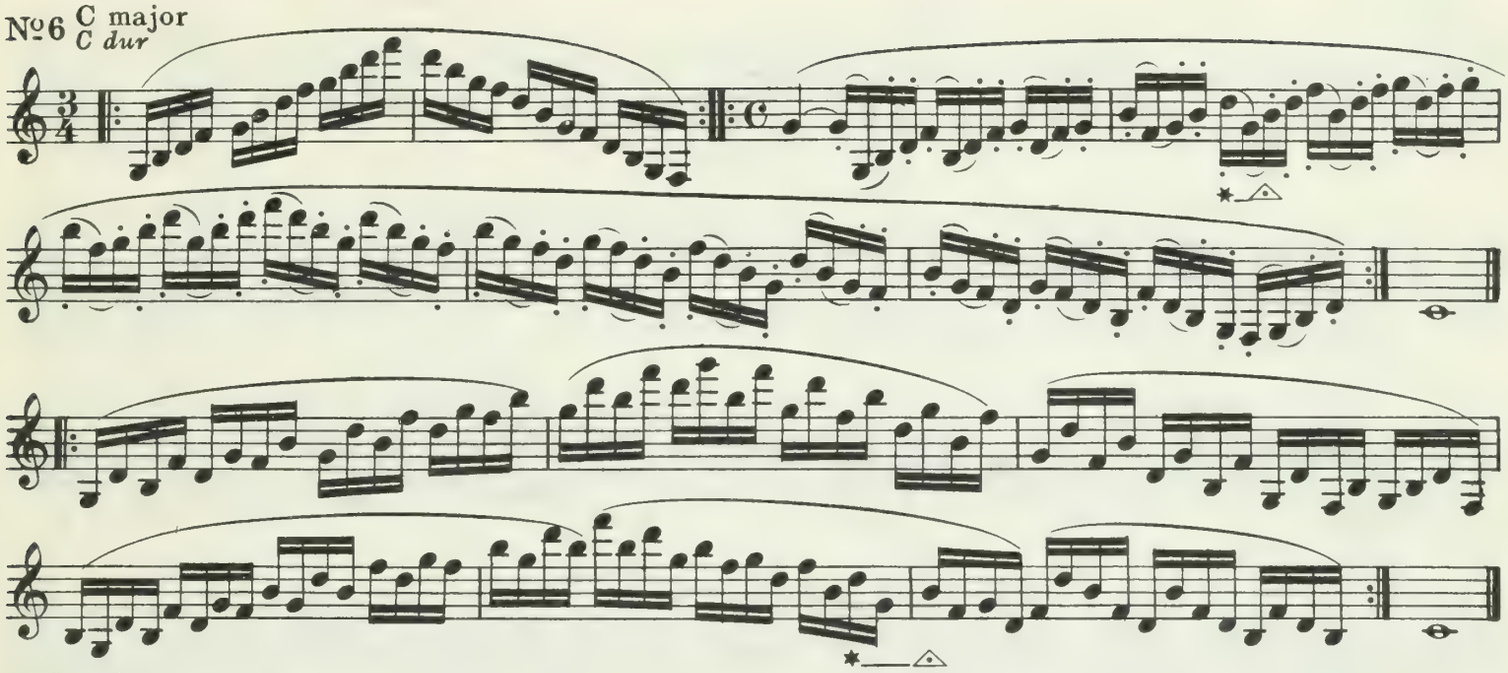


G flat major
Ges dur

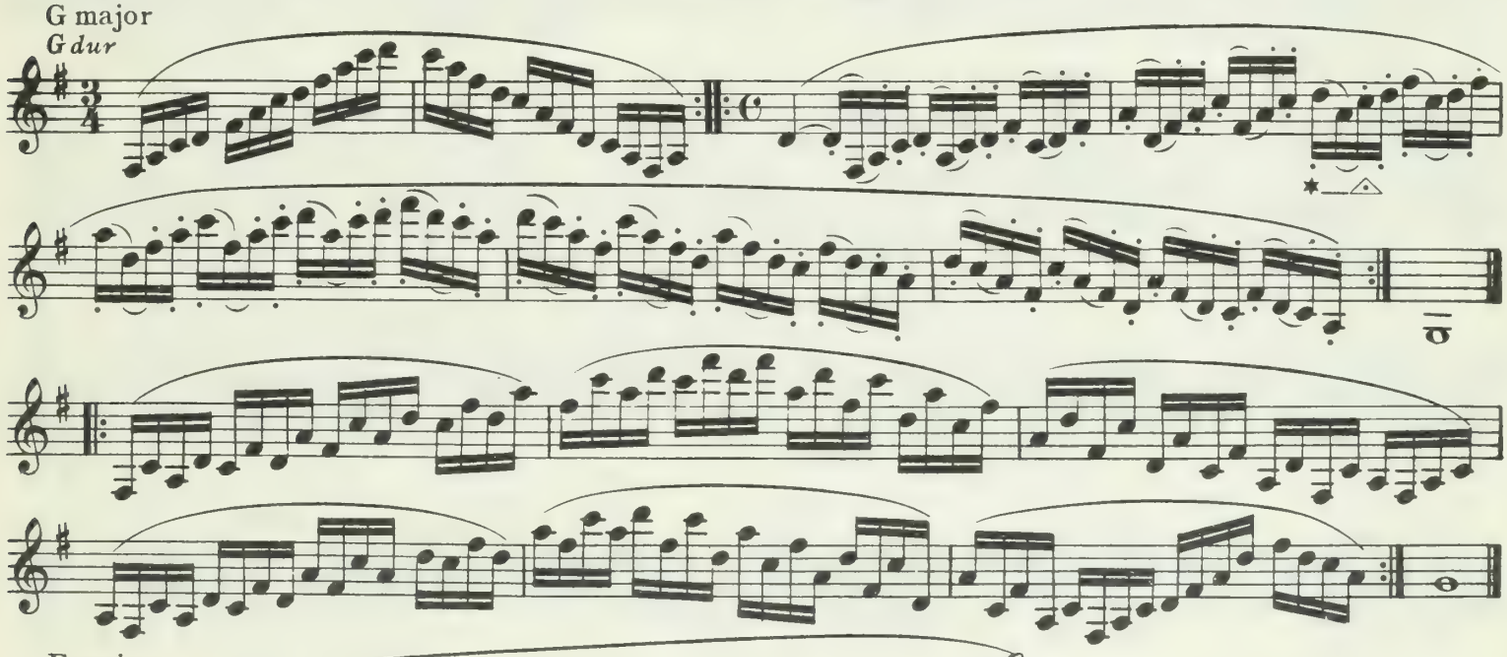


Chords of the Seventh
Septimen Accorde

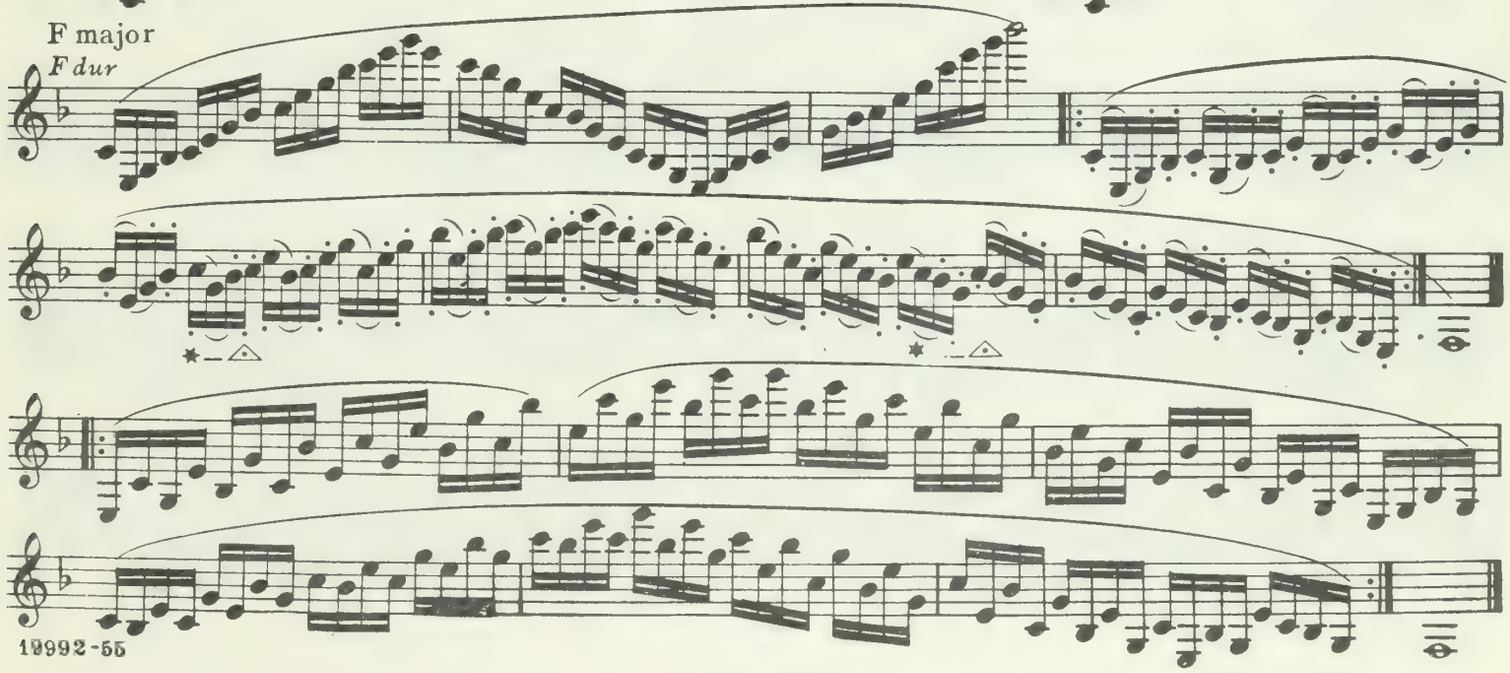
№6 C major
C dur

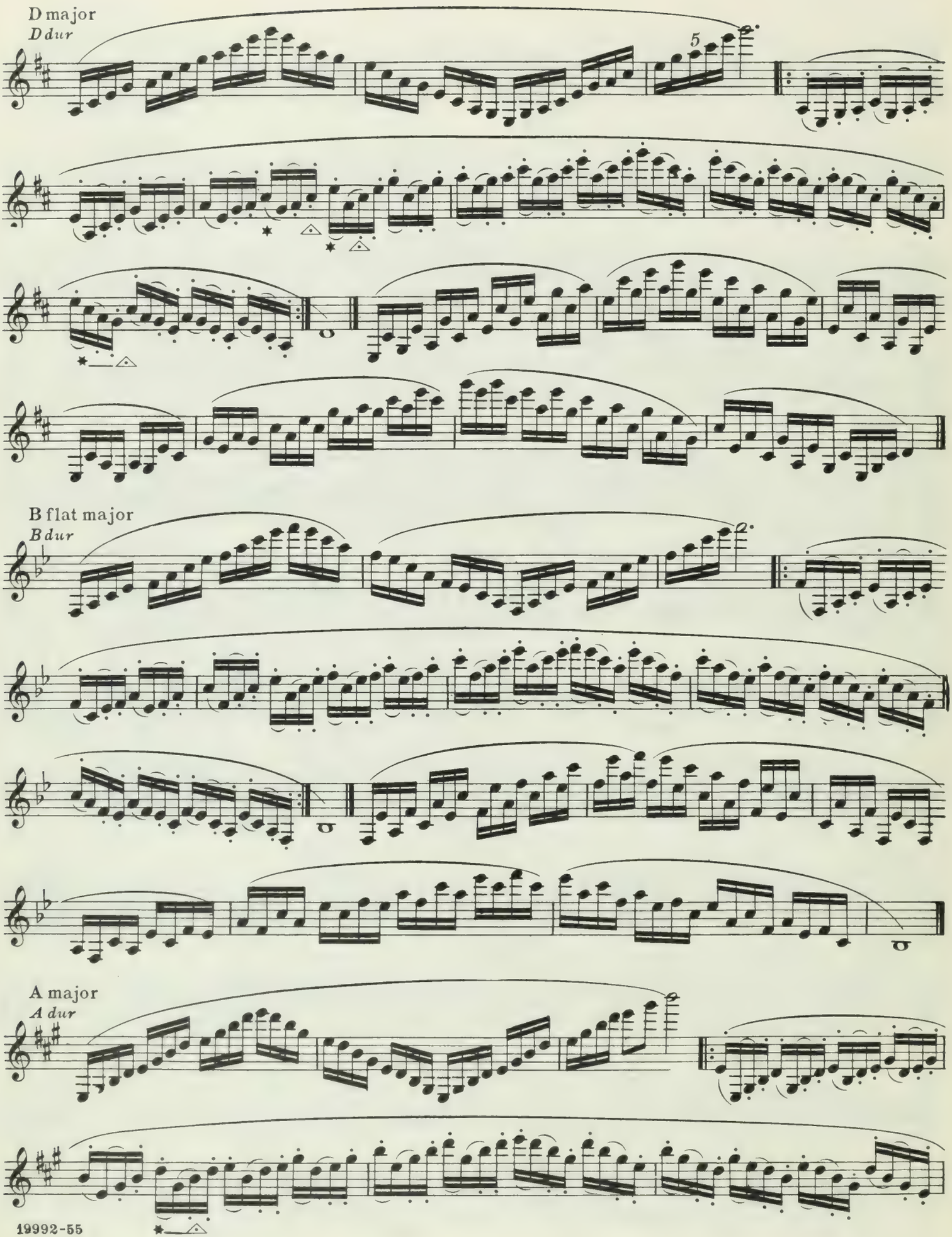


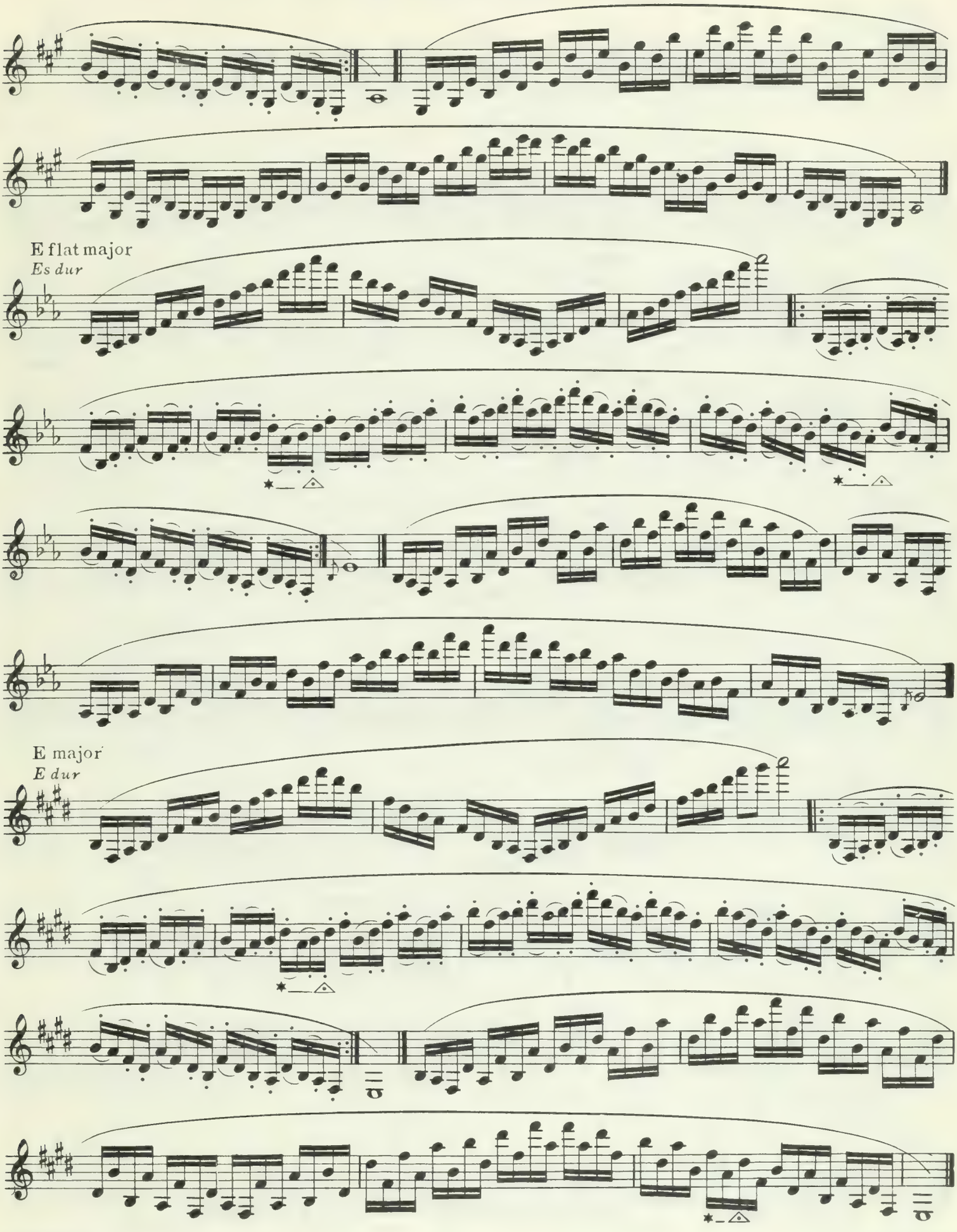
G major
G dur



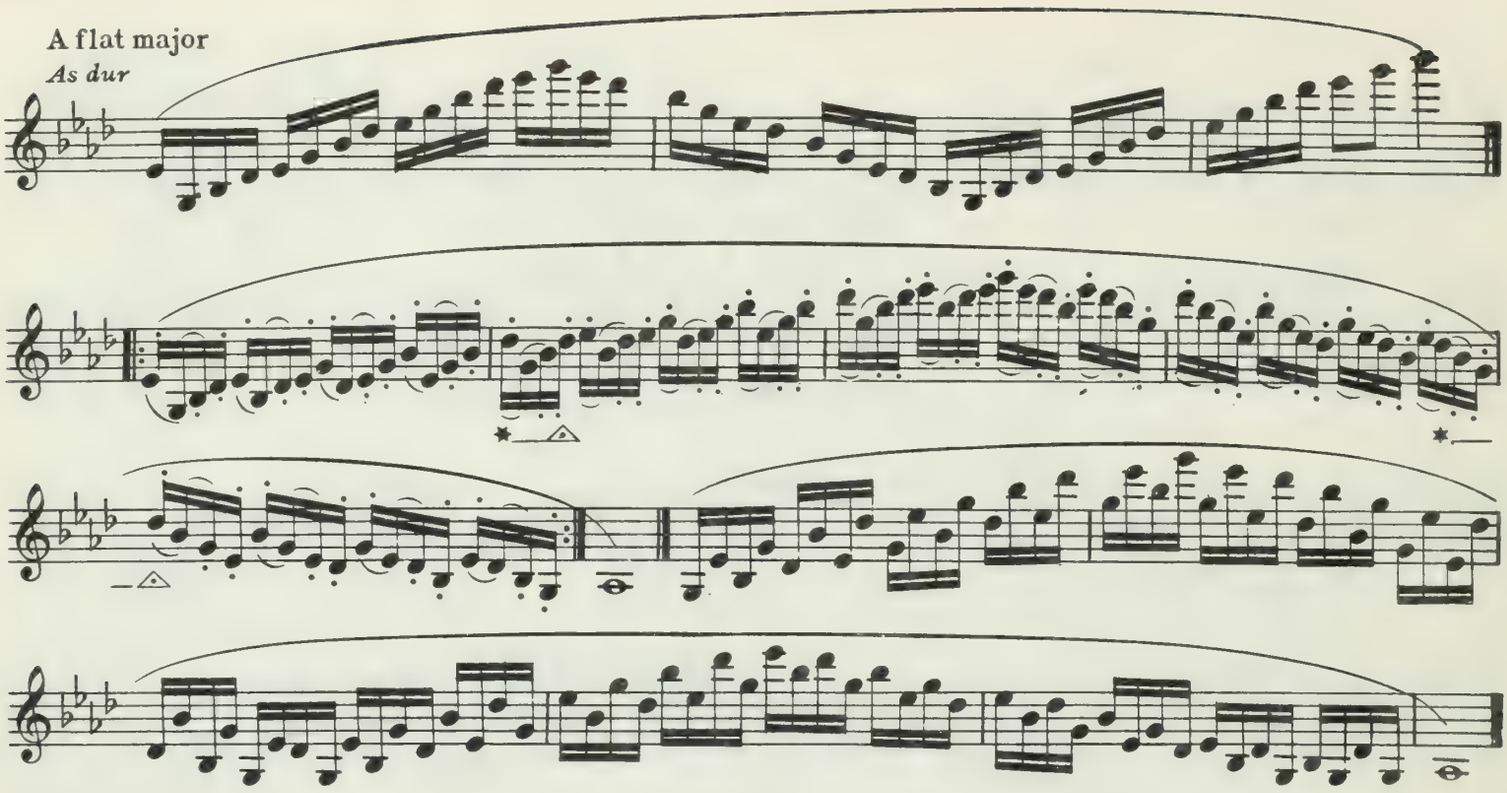
F major
F dur



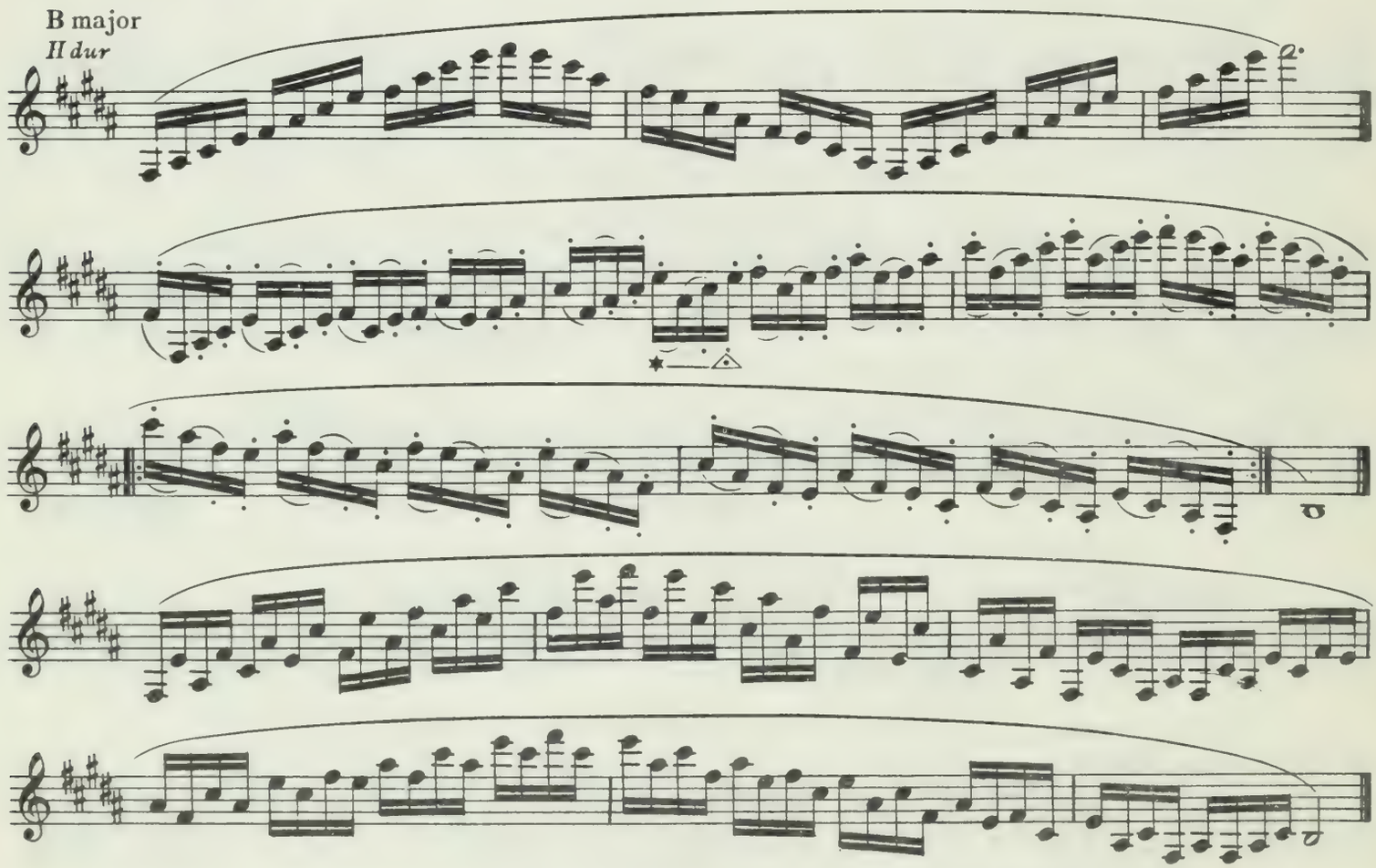

D major
D dur
5
B flat major
B dur
A major
A dur


E flat major
Es dur
E major
E dur

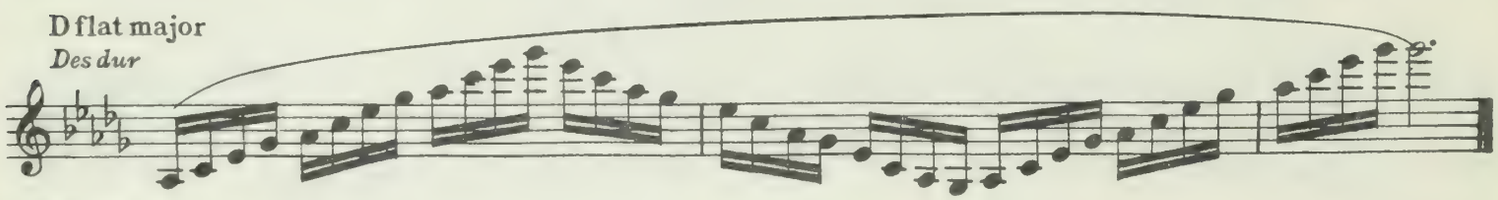
A flat major
As dur

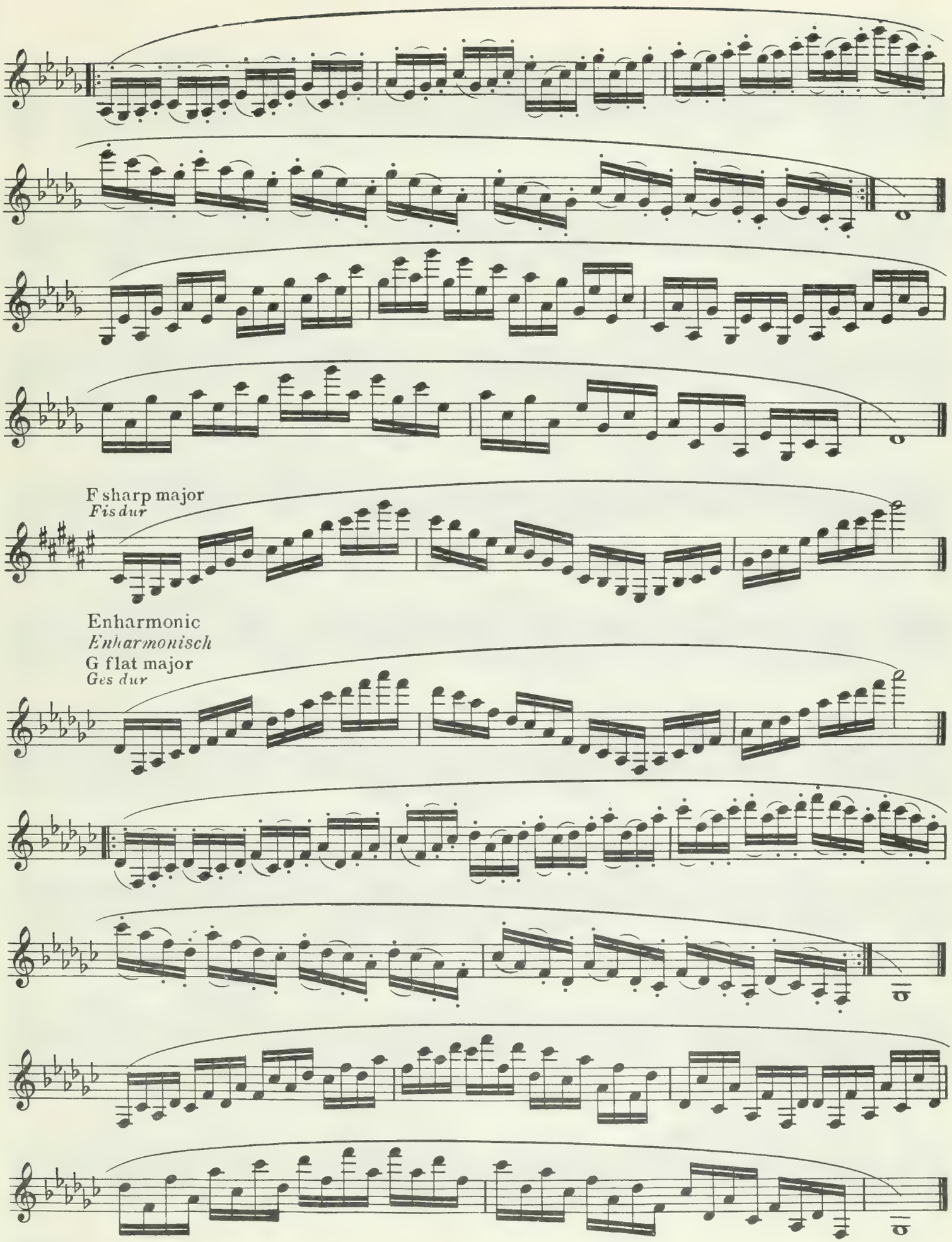


B major
H dur

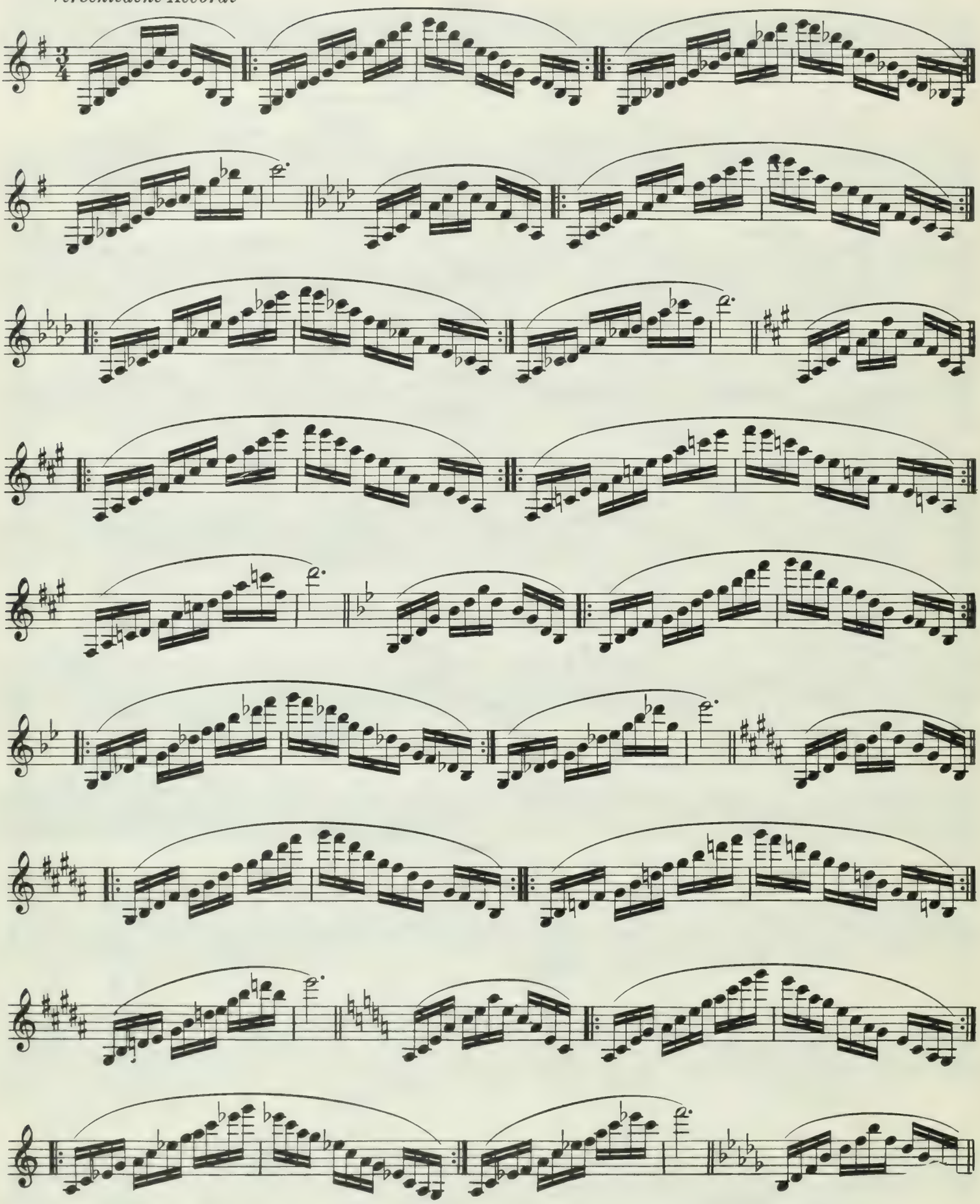


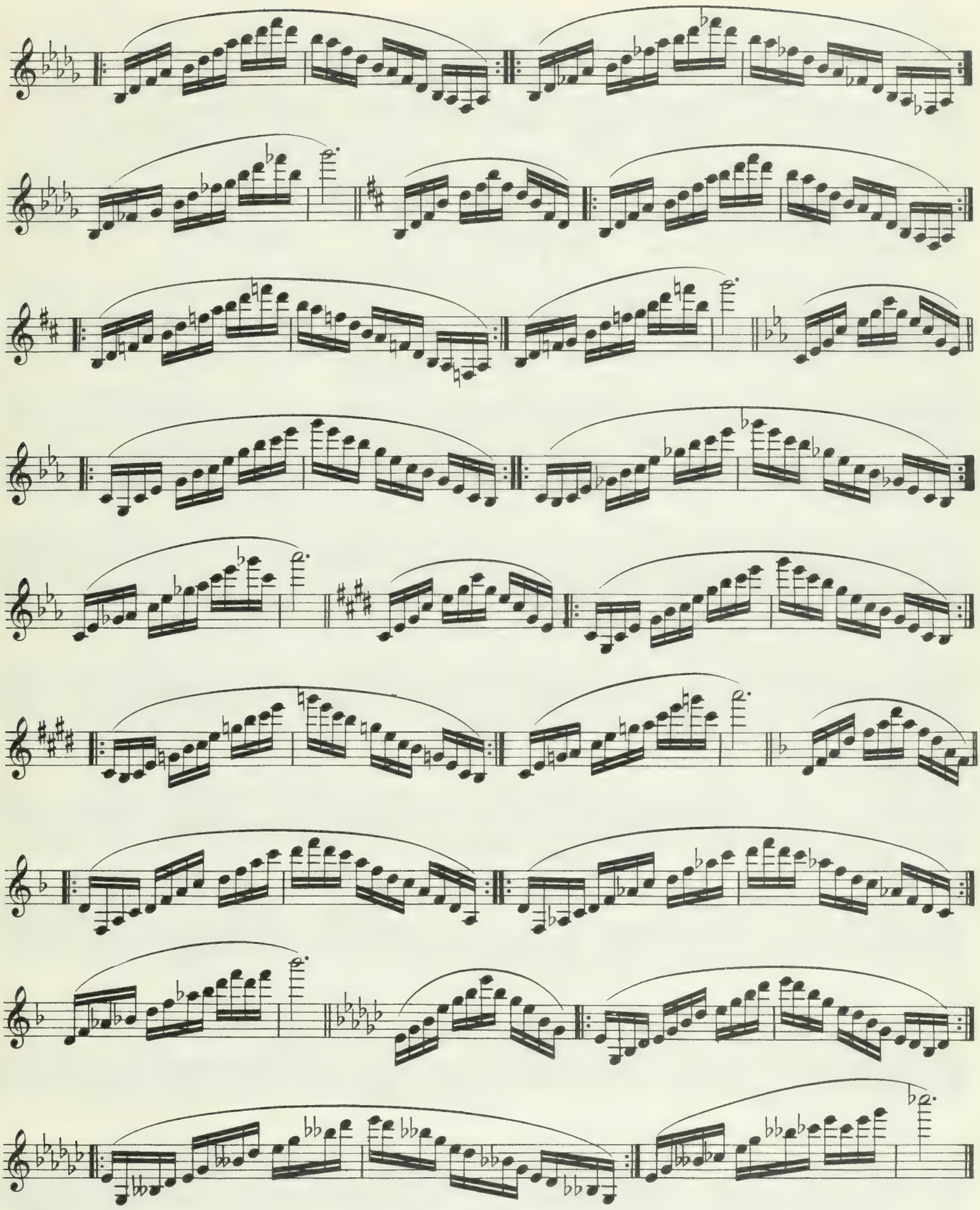
D flat major
Des dur




F sharp major
Fis dur
Enharmonic
Enharmonisch
G flat major
Ges dur

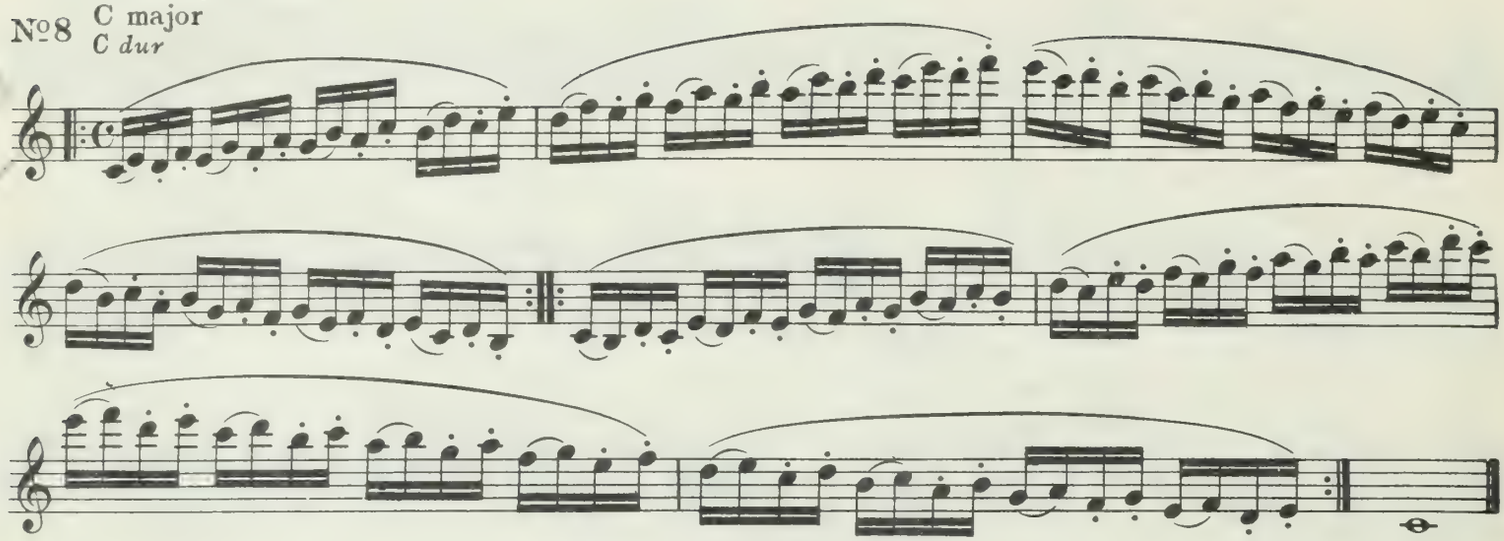
№7 Diverse Chords
Verschiedene Accorde



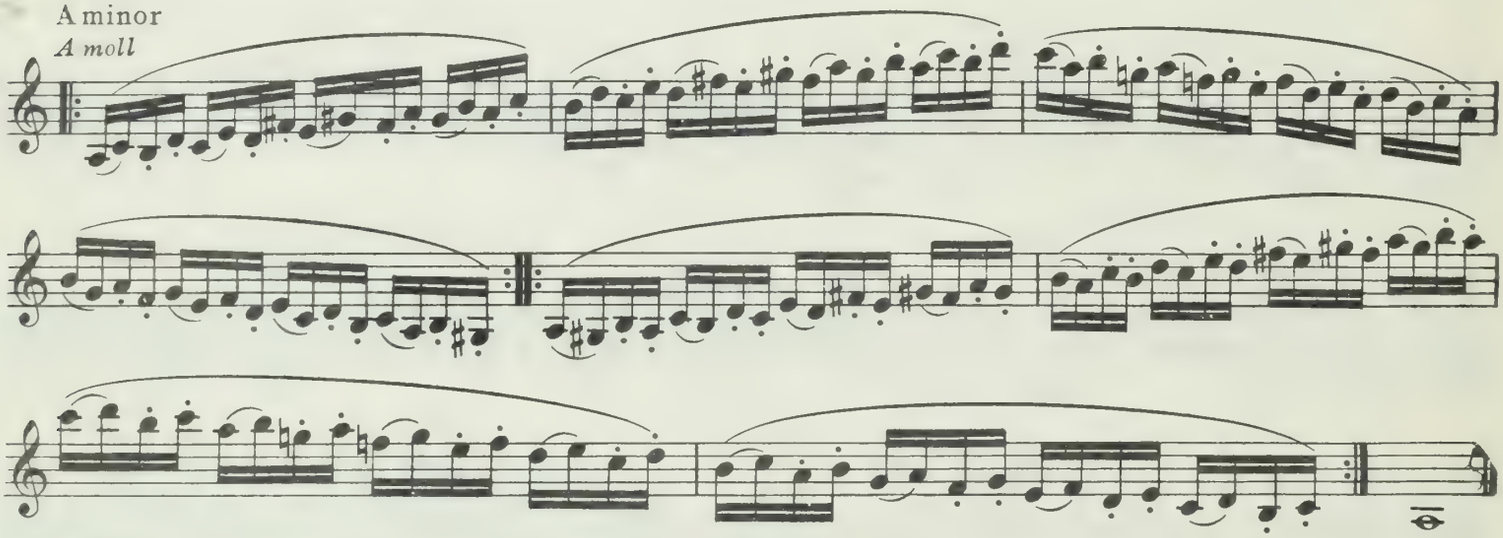


Scales in Thirds
Terzenartige Scalen

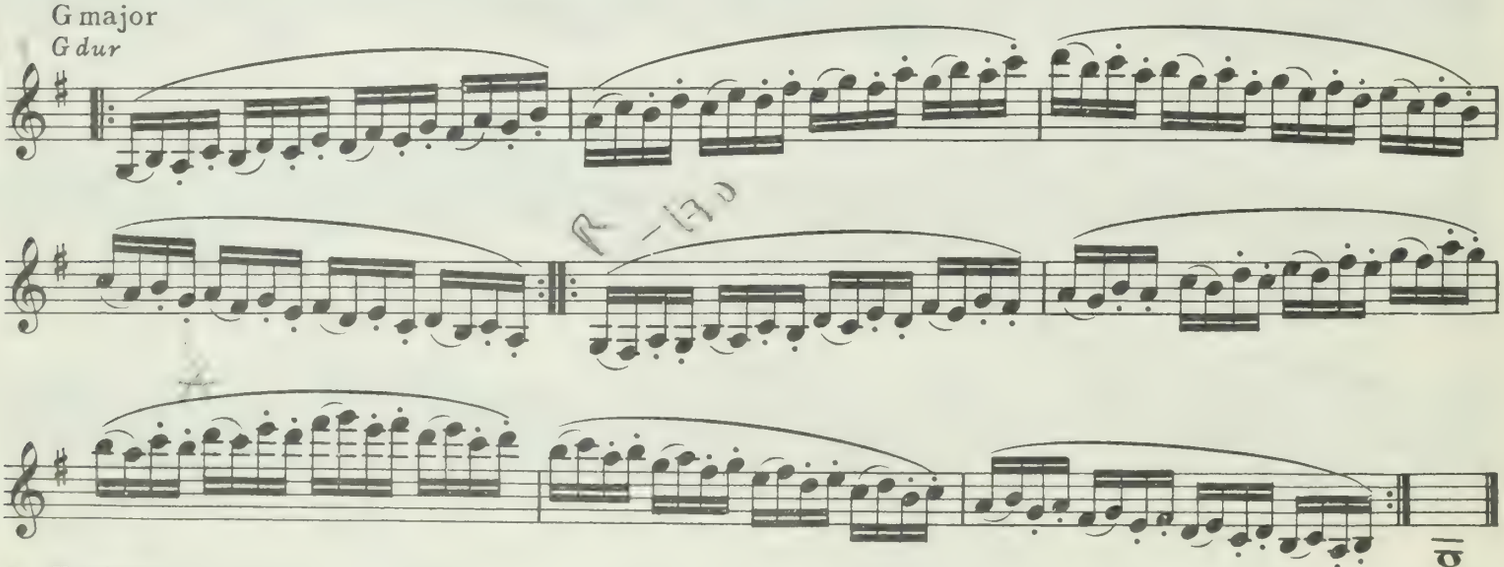
№8 C major
C dur



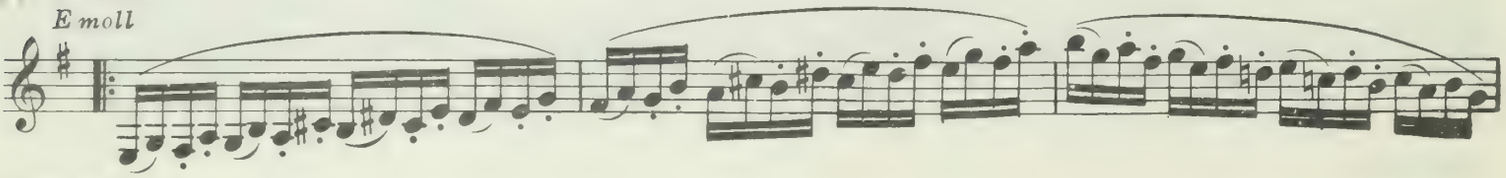
A minor
A moll

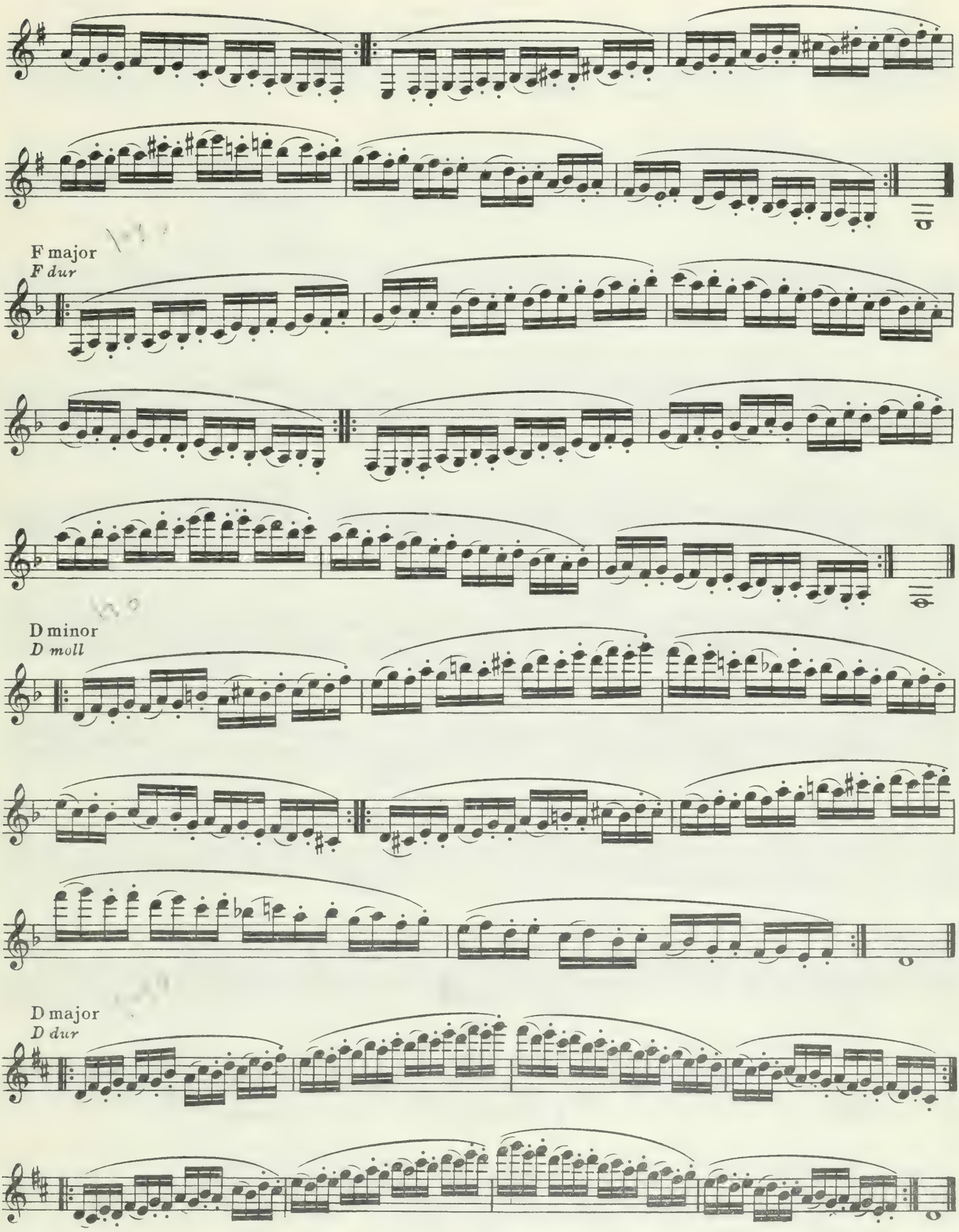


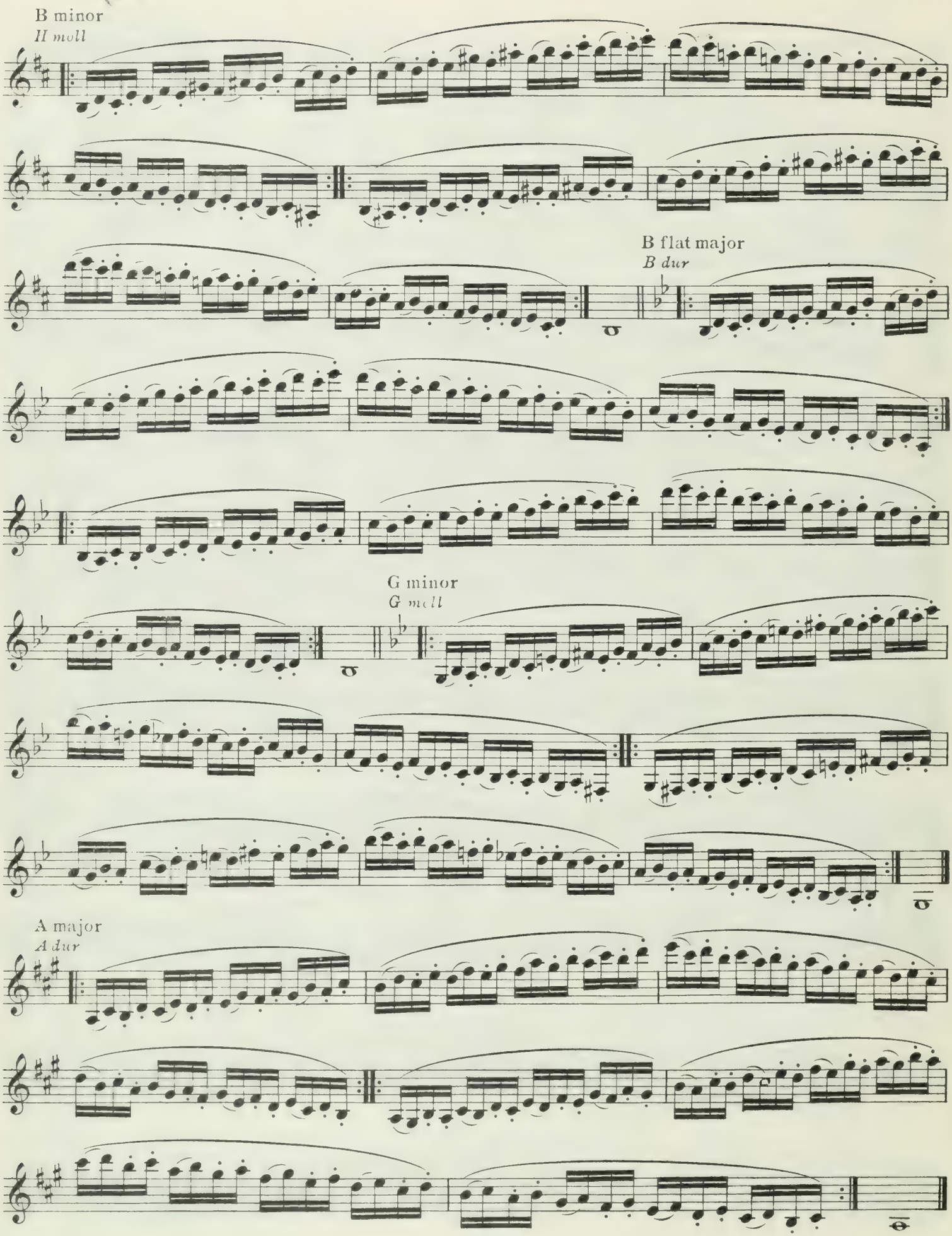
G major
G dur



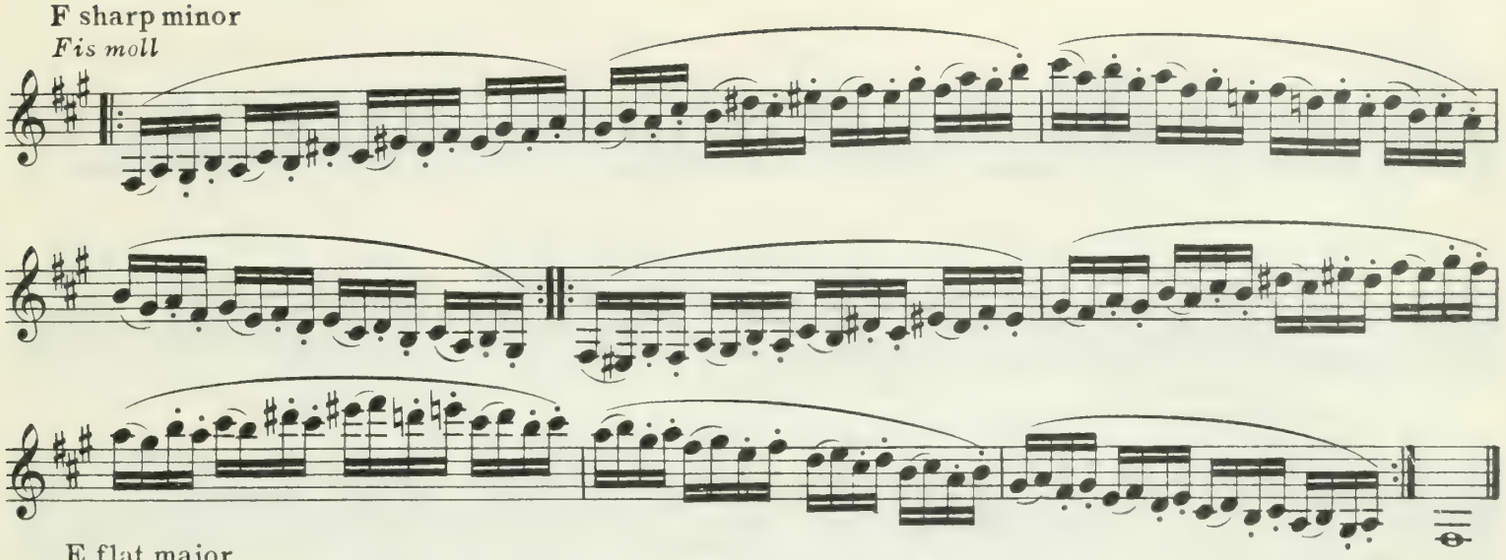
E minor
E moll



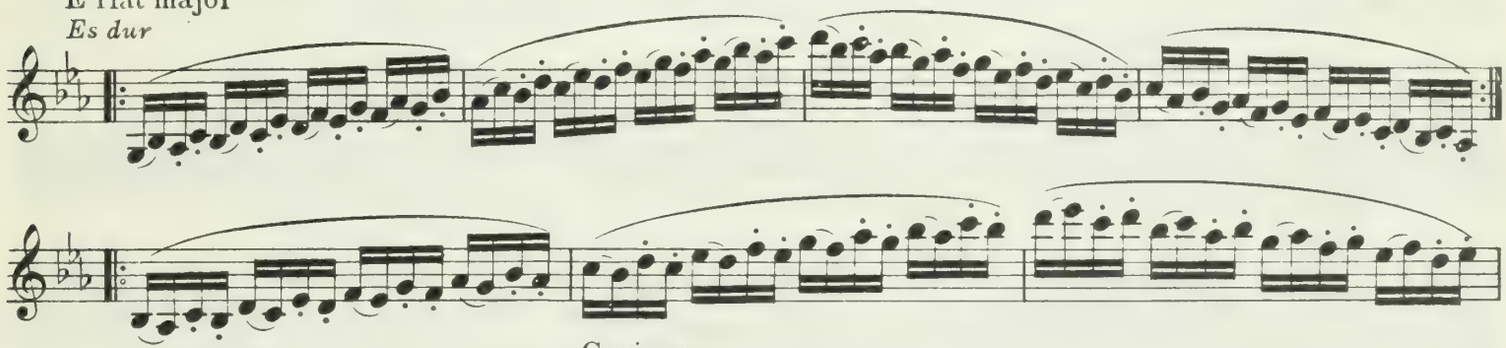

F major
F dur
D minor
D moll
D major
D dur


B minor
H moll
B flat major
B dur
G minor
G moll
A major
A dur

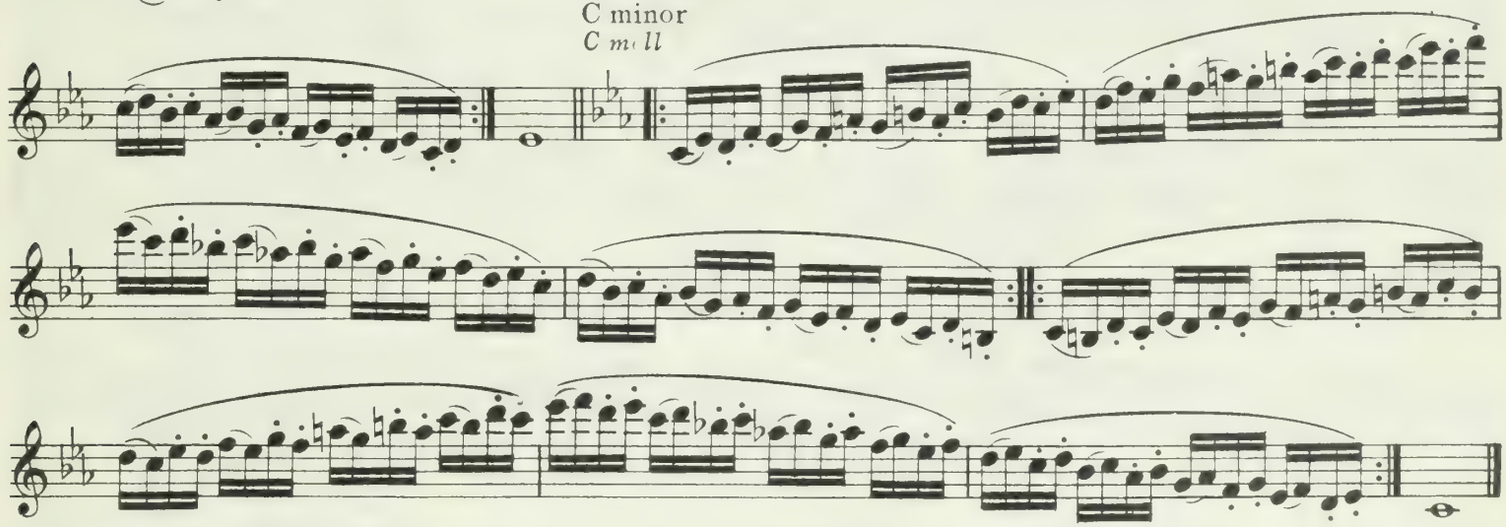
F sharp minor
Fis moll



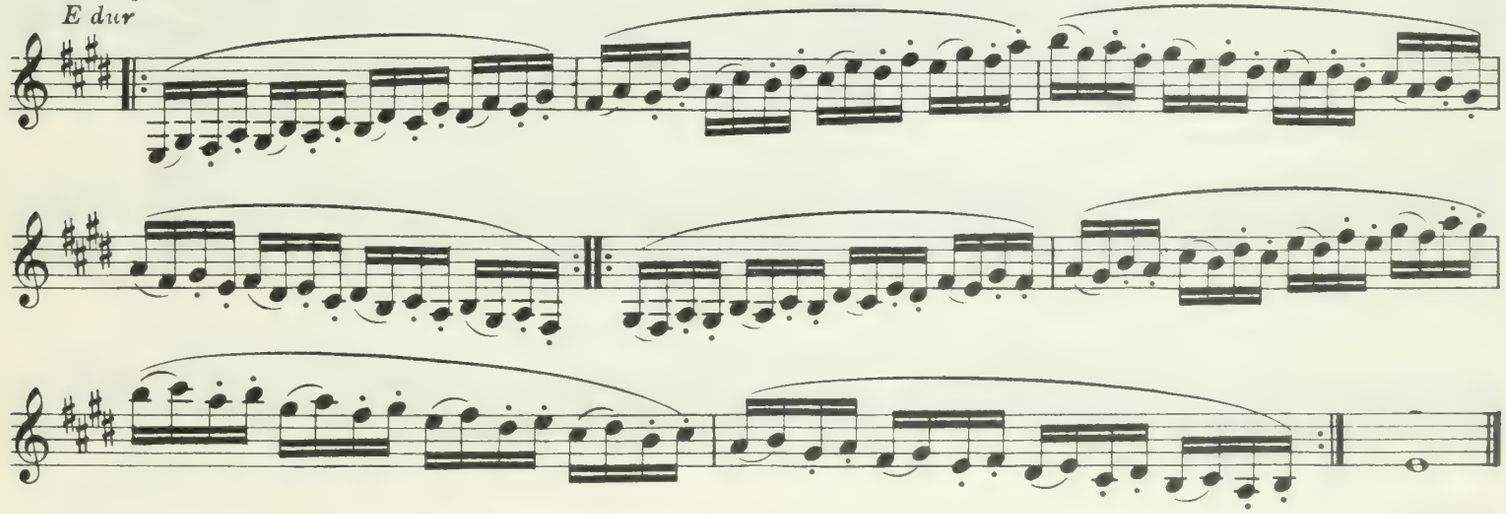
E flat major
Es dur

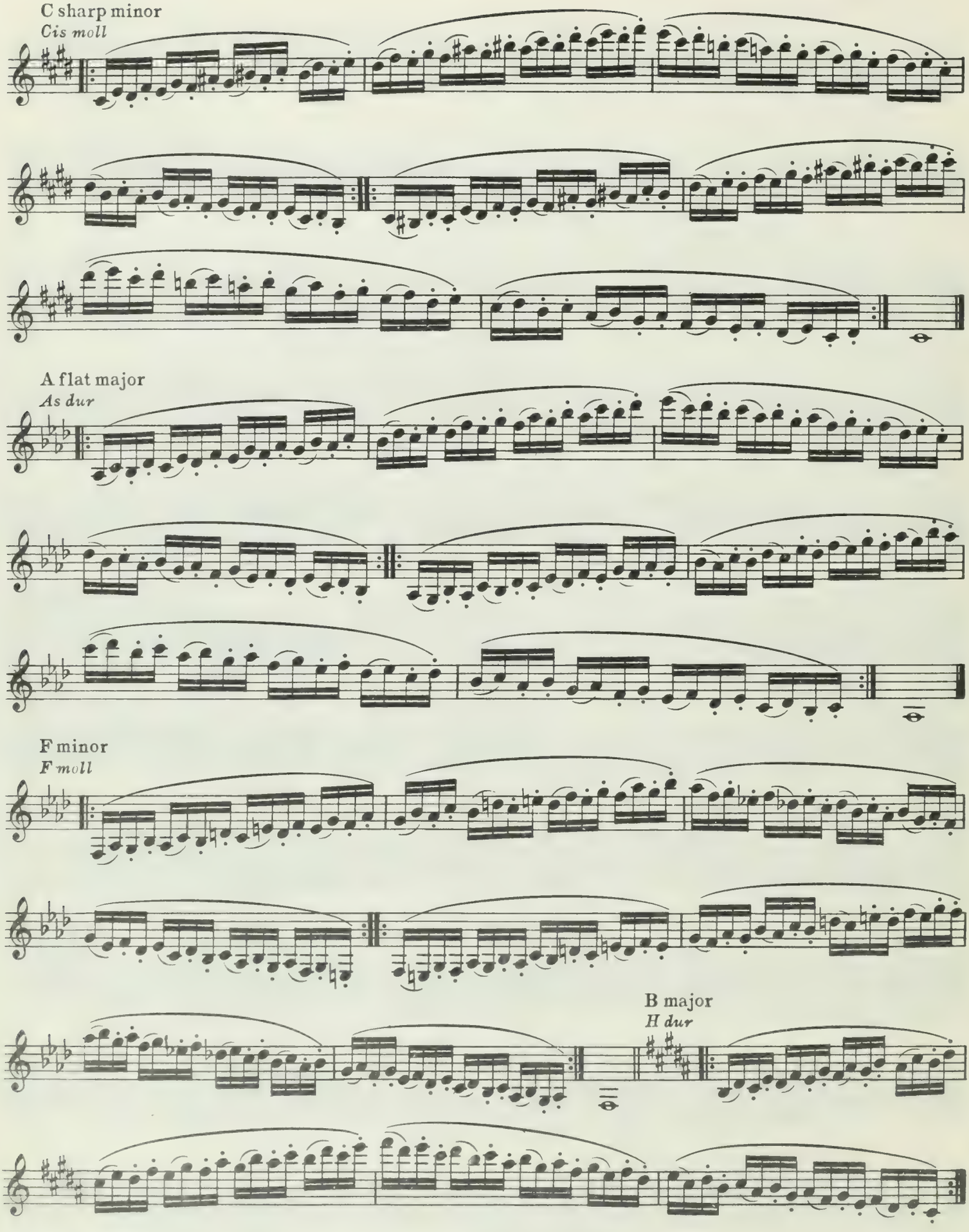


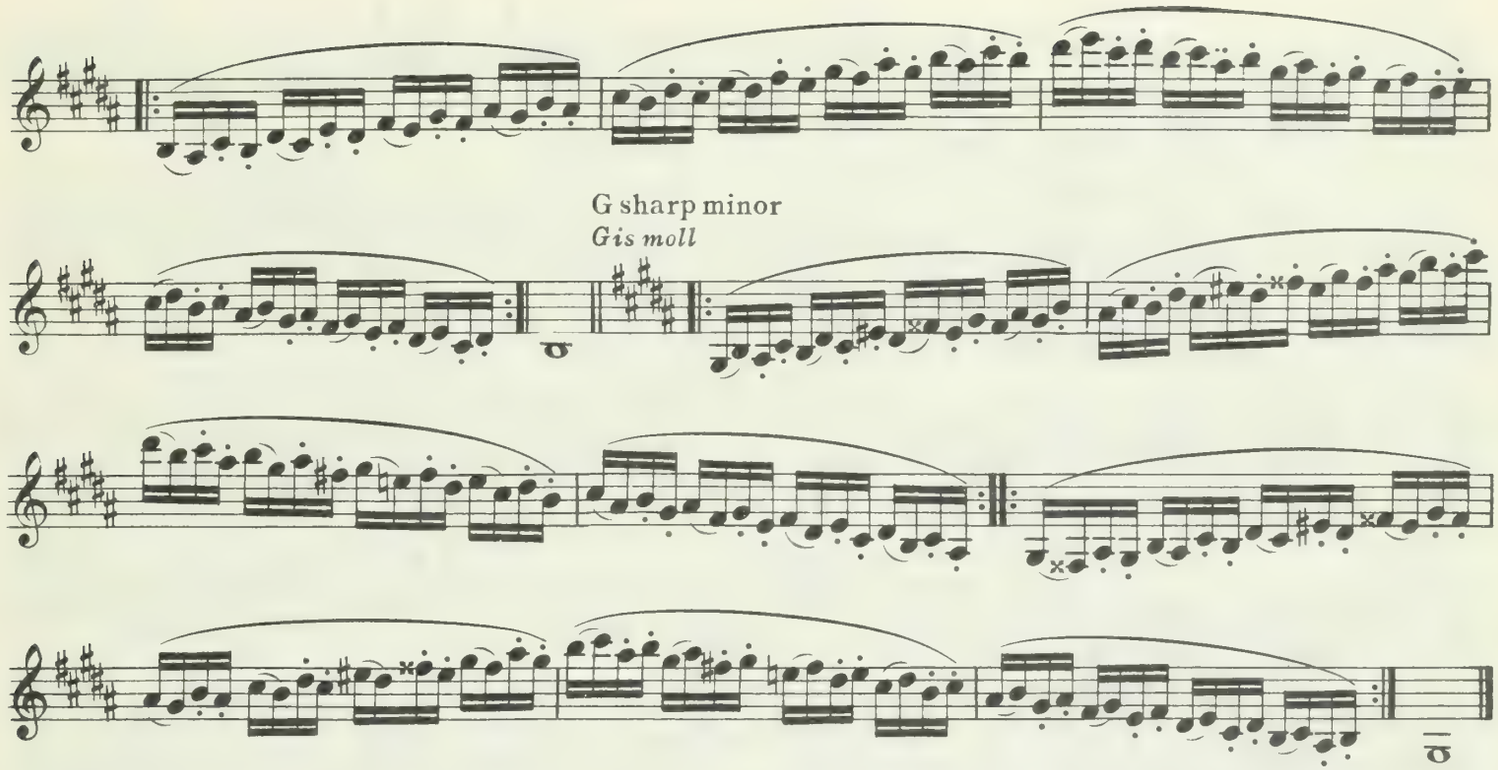
C minor
C moll



E major
E dur

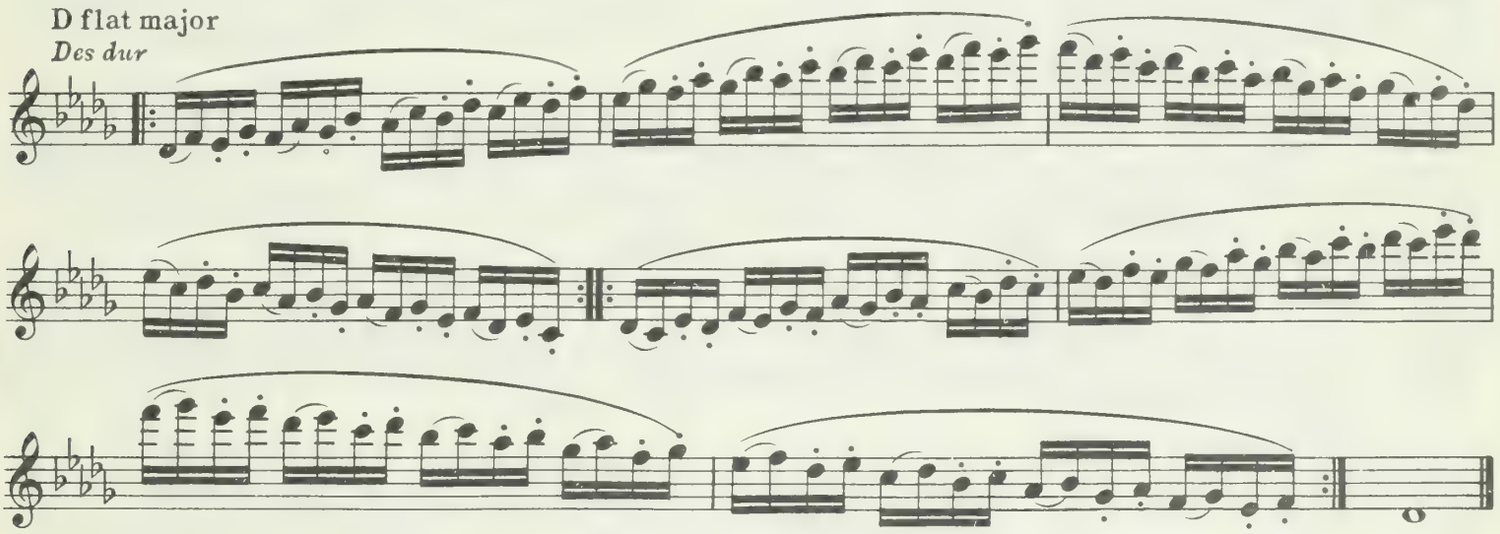



C sharp minor
Cis moll
A flat major
As dur
F minor
F moll
B major
H dur

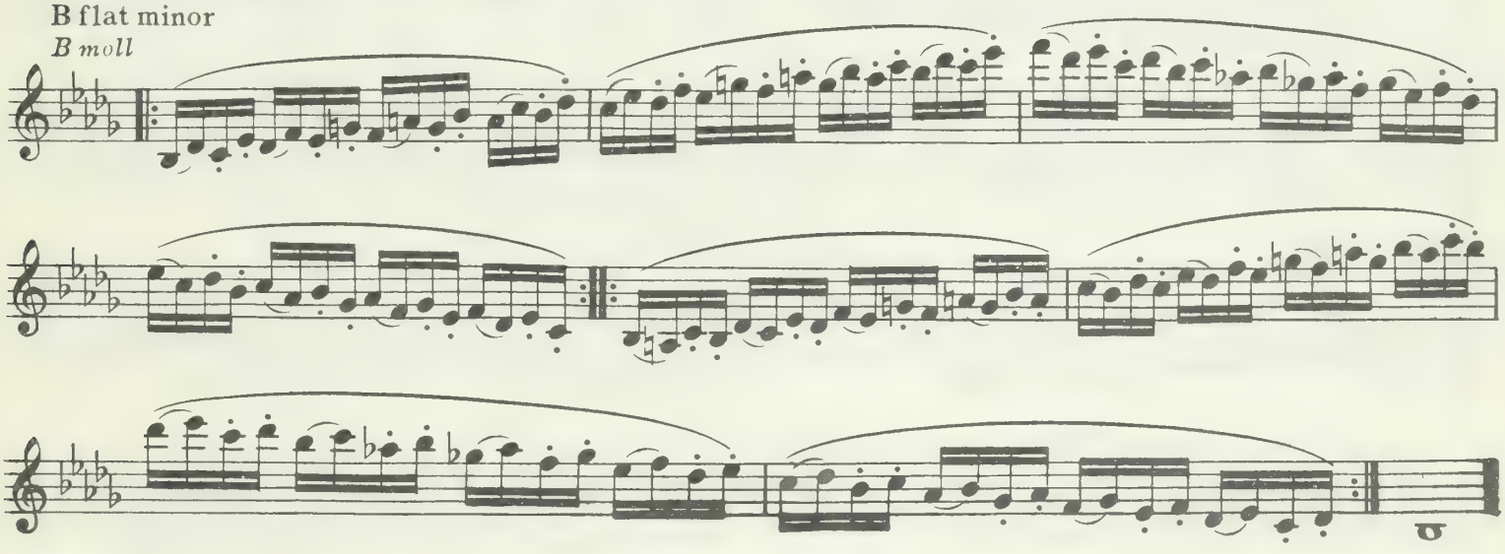


G sharp minor
Gis moll

D flat major
Des dur



B flat minor
B moll



F sharp major
Fis dur

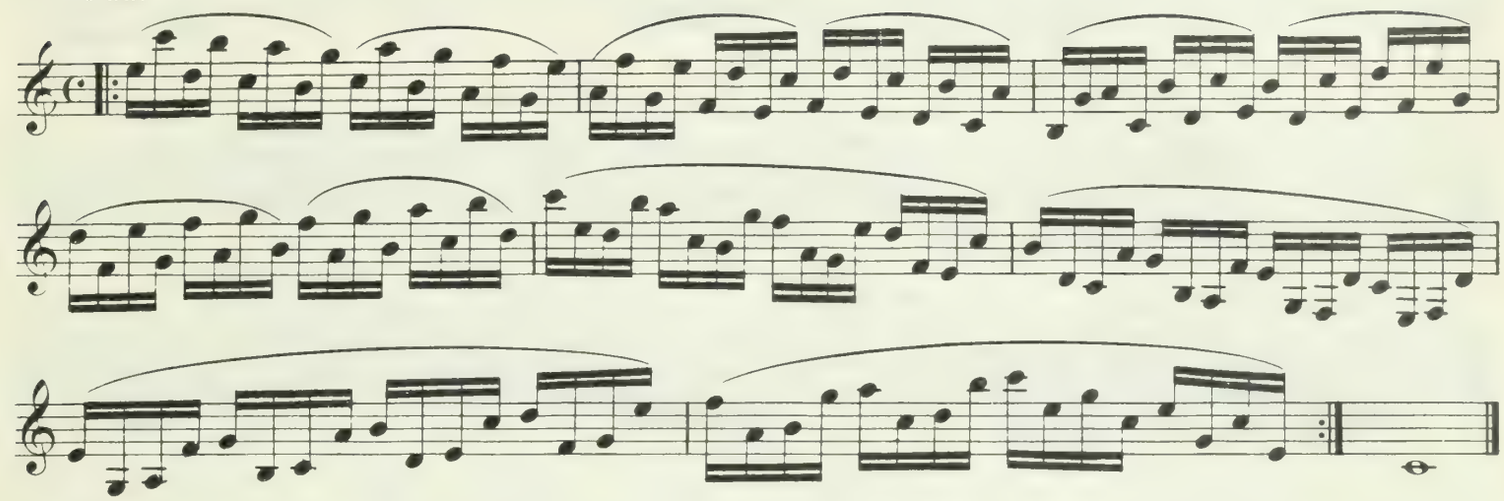
D sharp minor
Dis moll

G flat major
Ges dur

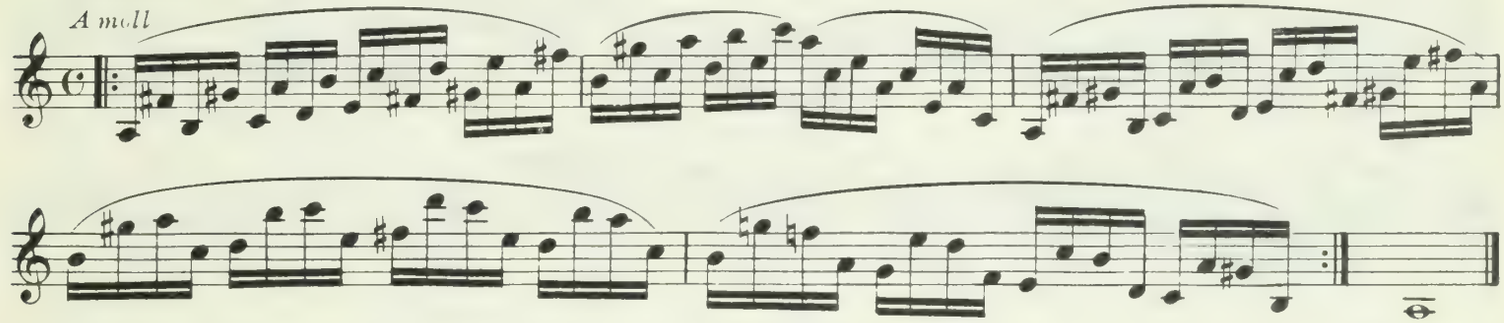
E flat minor
Es moll

Nº9 Sixths
Sexten

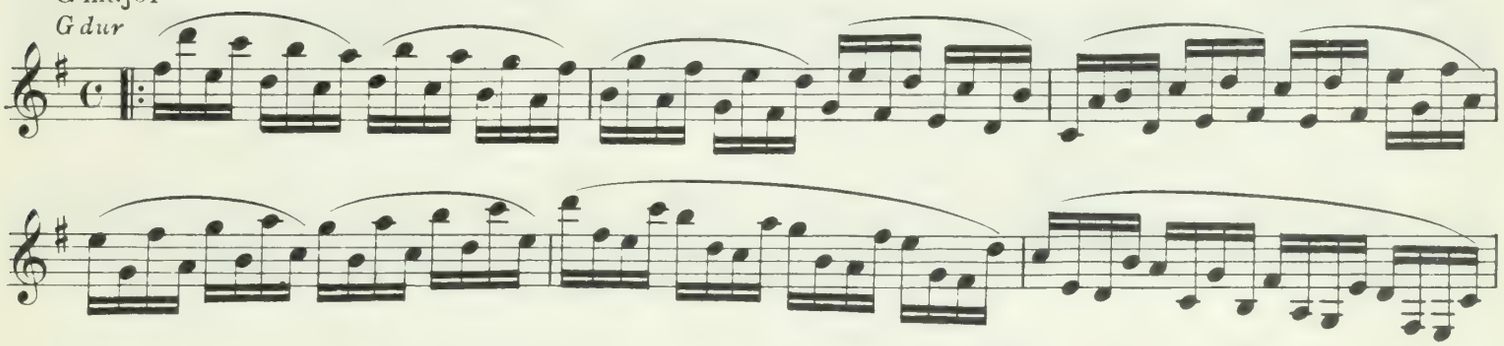
C major
C dur



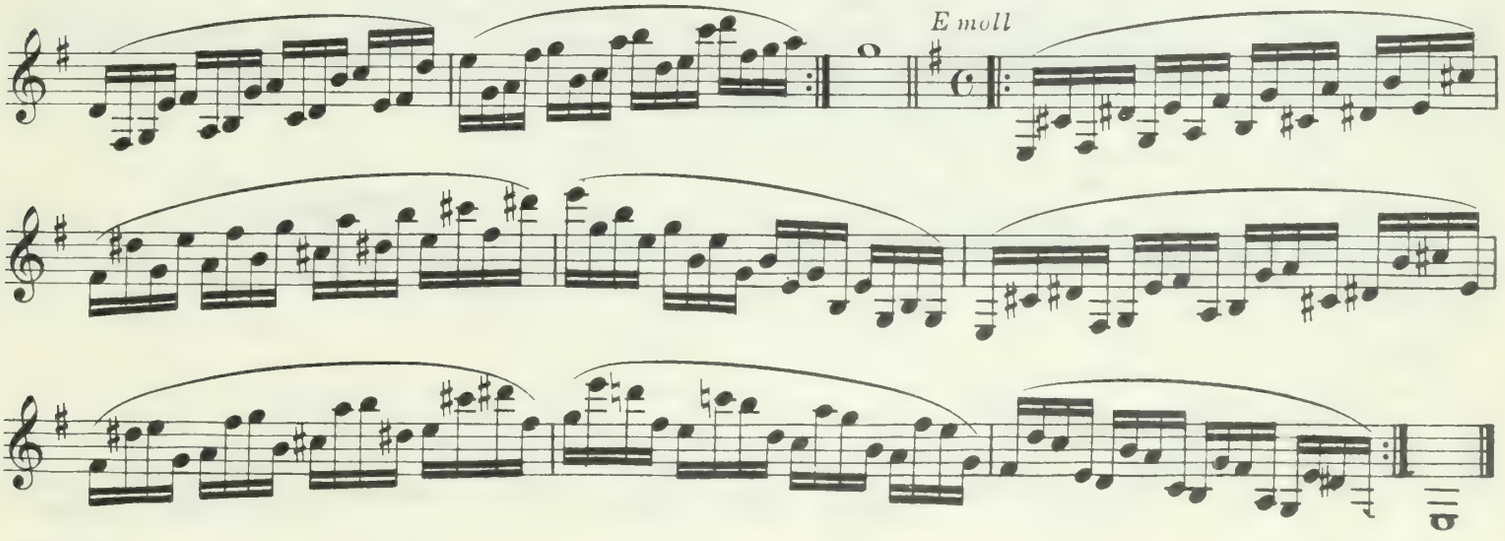
A minor
A moll

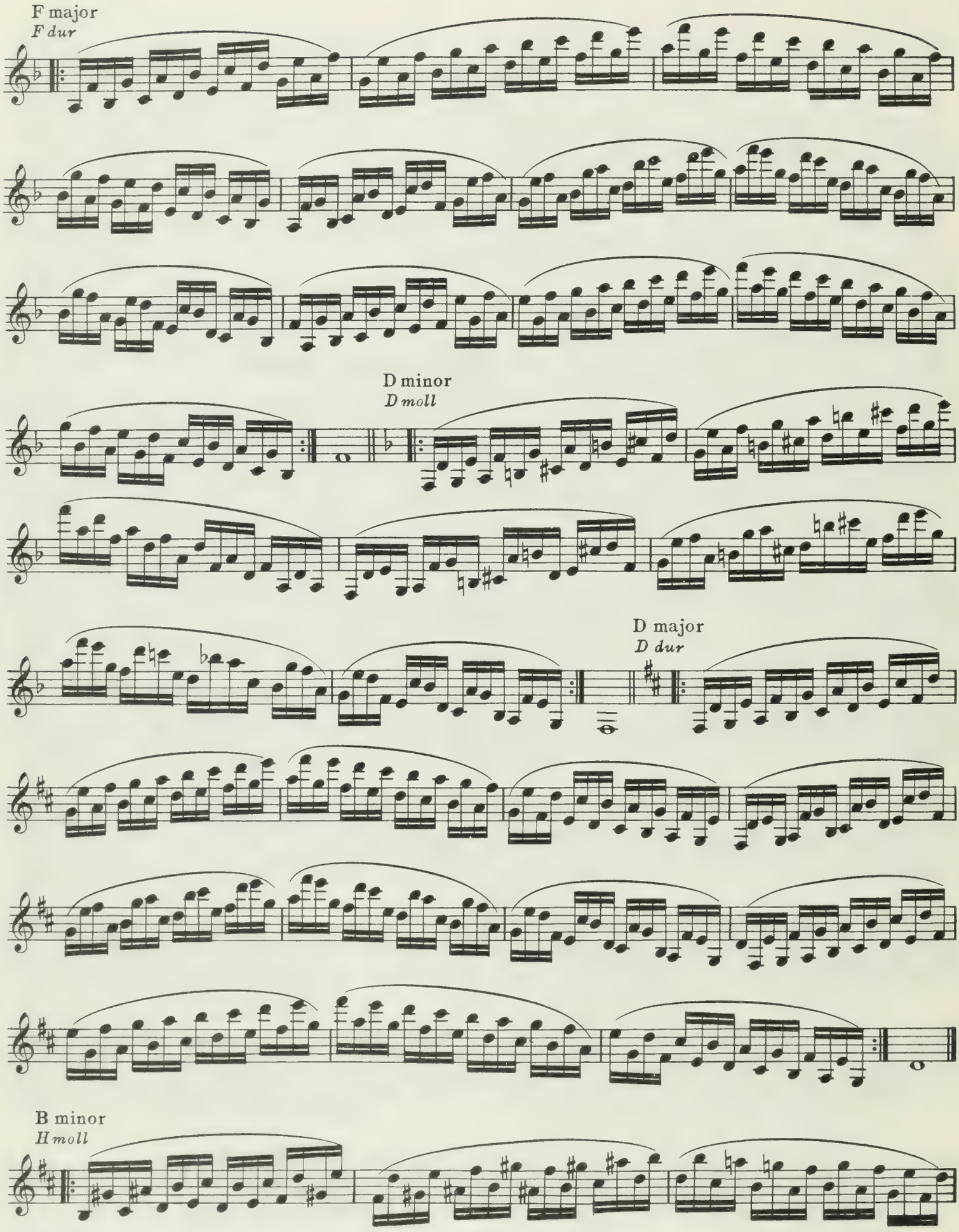


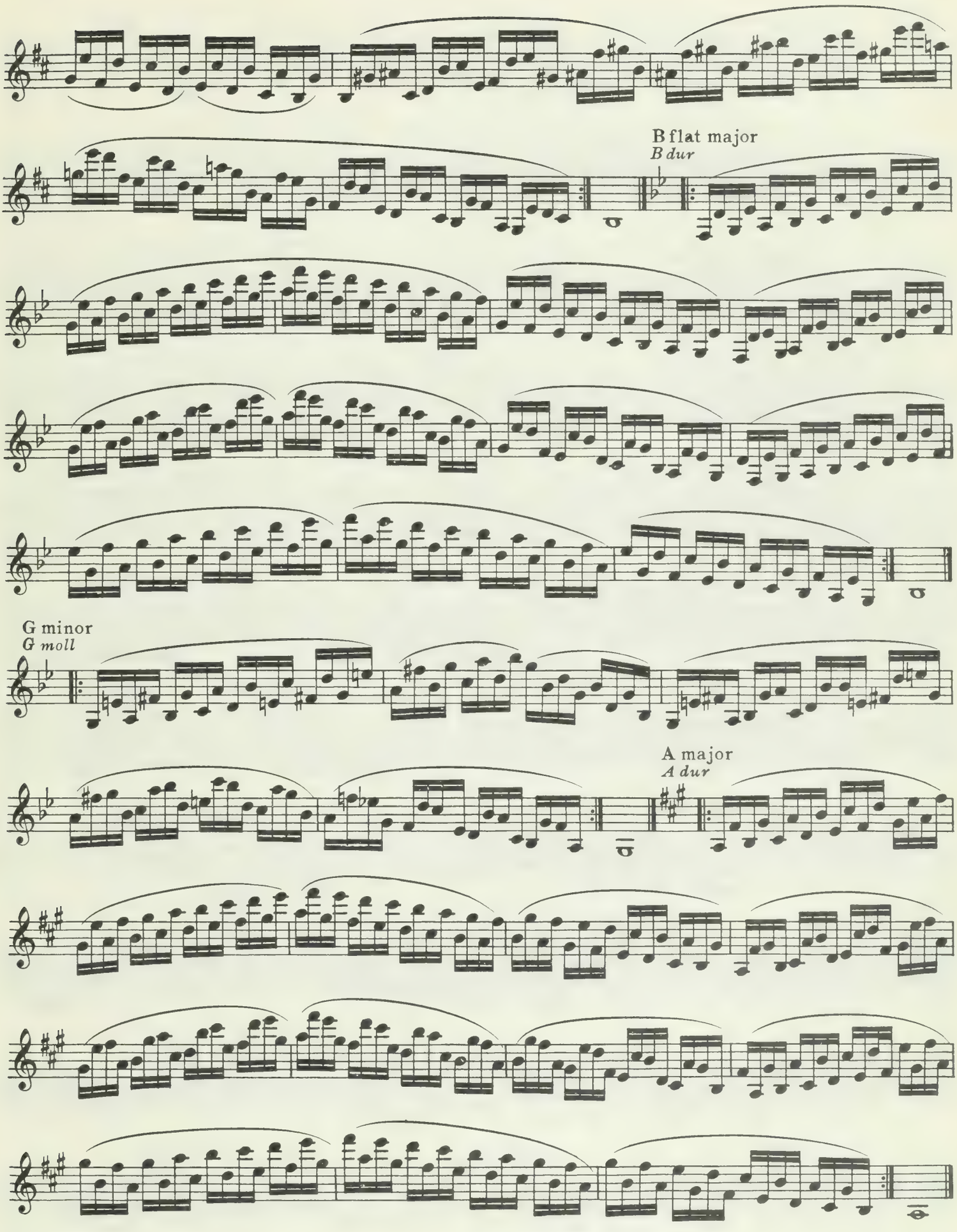
G major
G dur



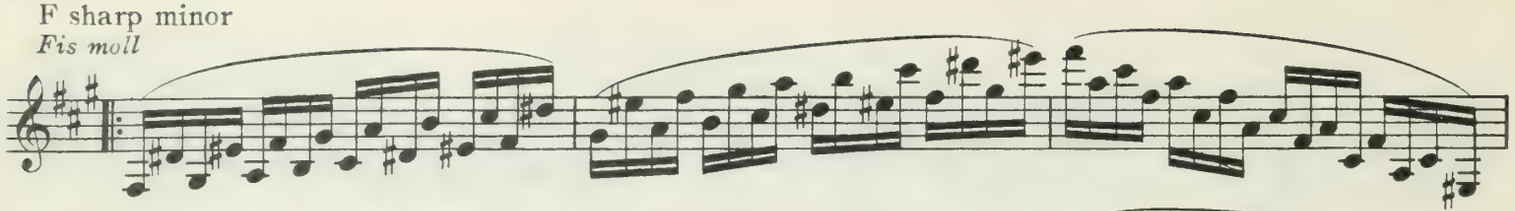
E minor
E moll

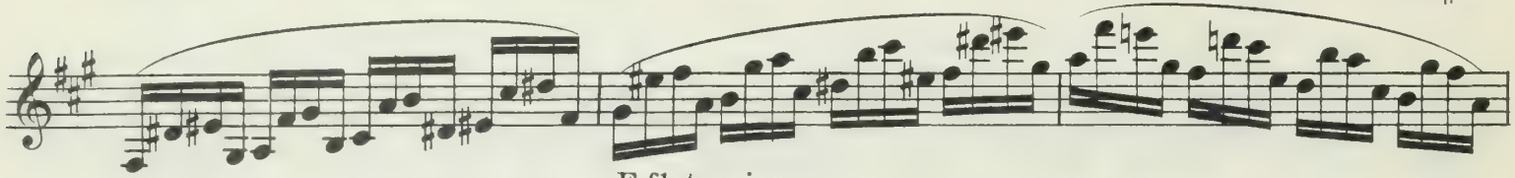



F major
F dur
D minor
D moll
D major
D dur
B minor
H moll

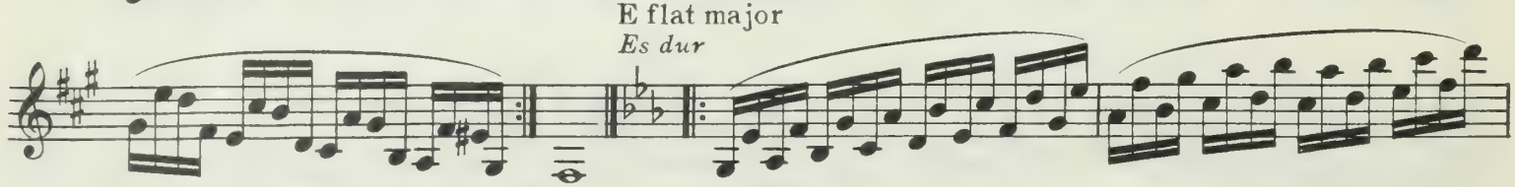

B flat major
B dur
G minor
G moll
A major
A dur

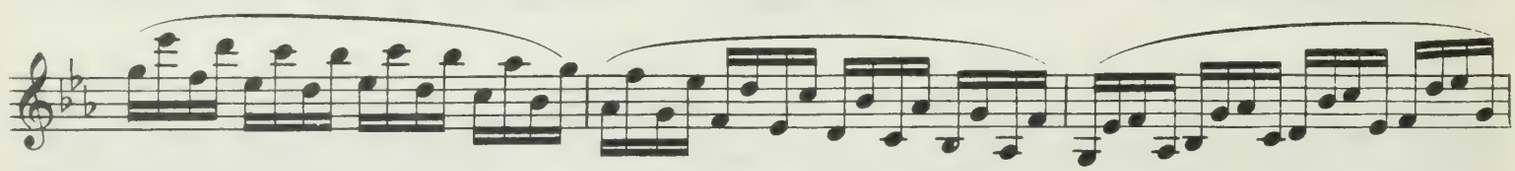
F sharp minor
Fis moll

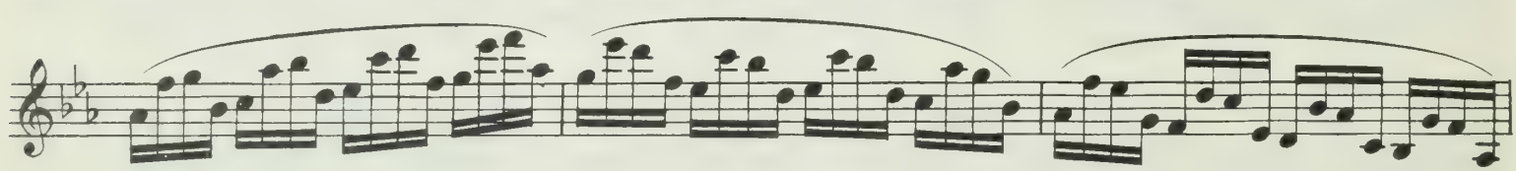


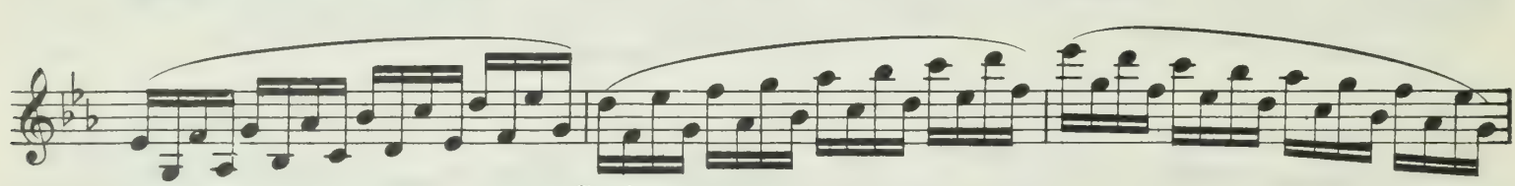


E flat major
Es dur

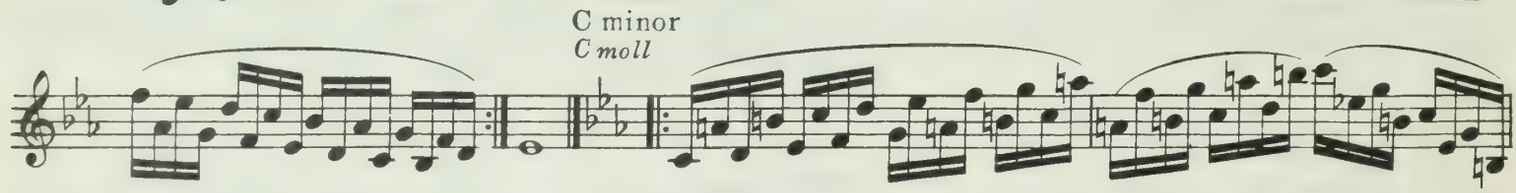


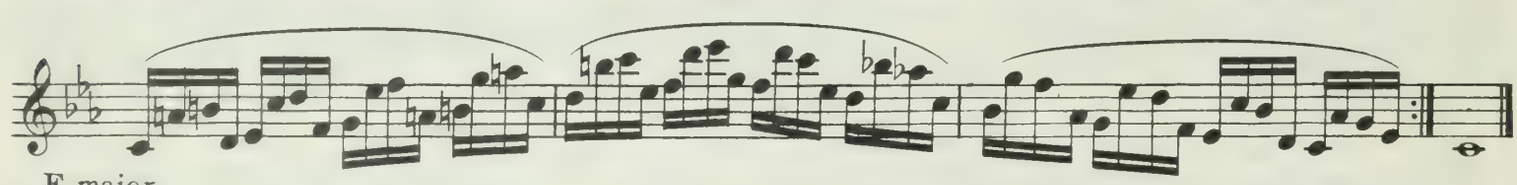




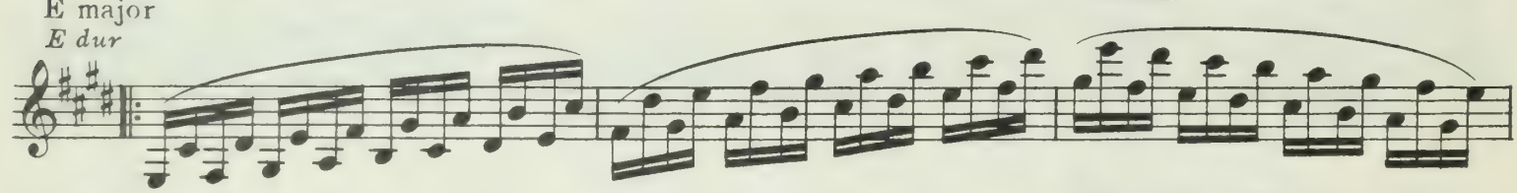


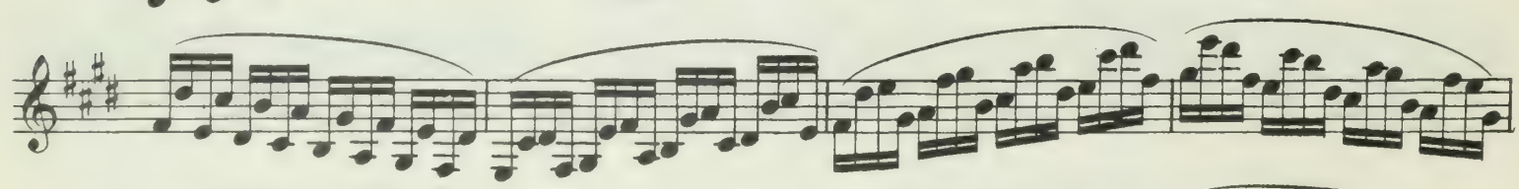
C minor
C moll

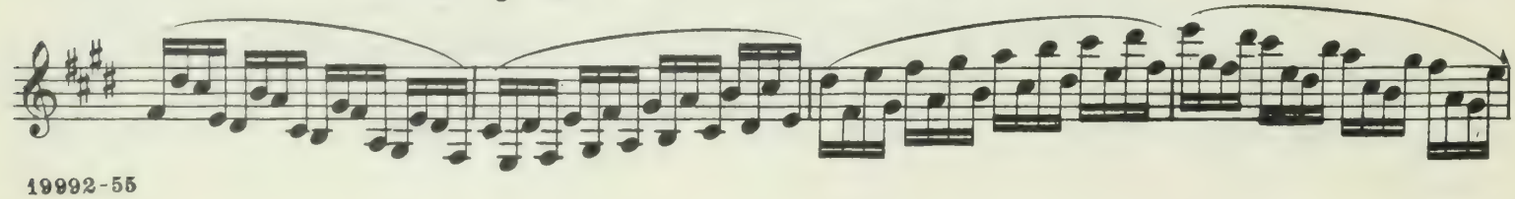


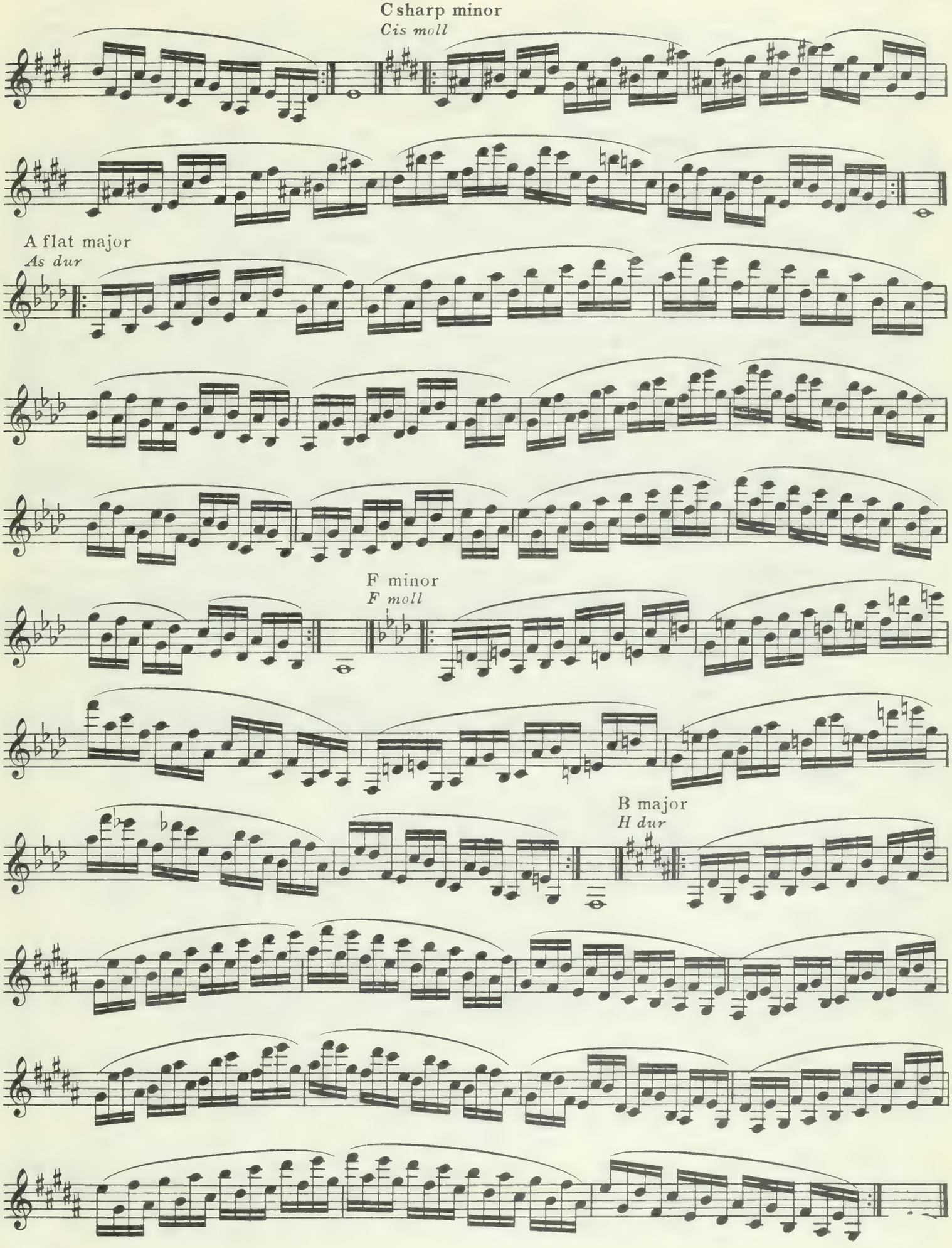


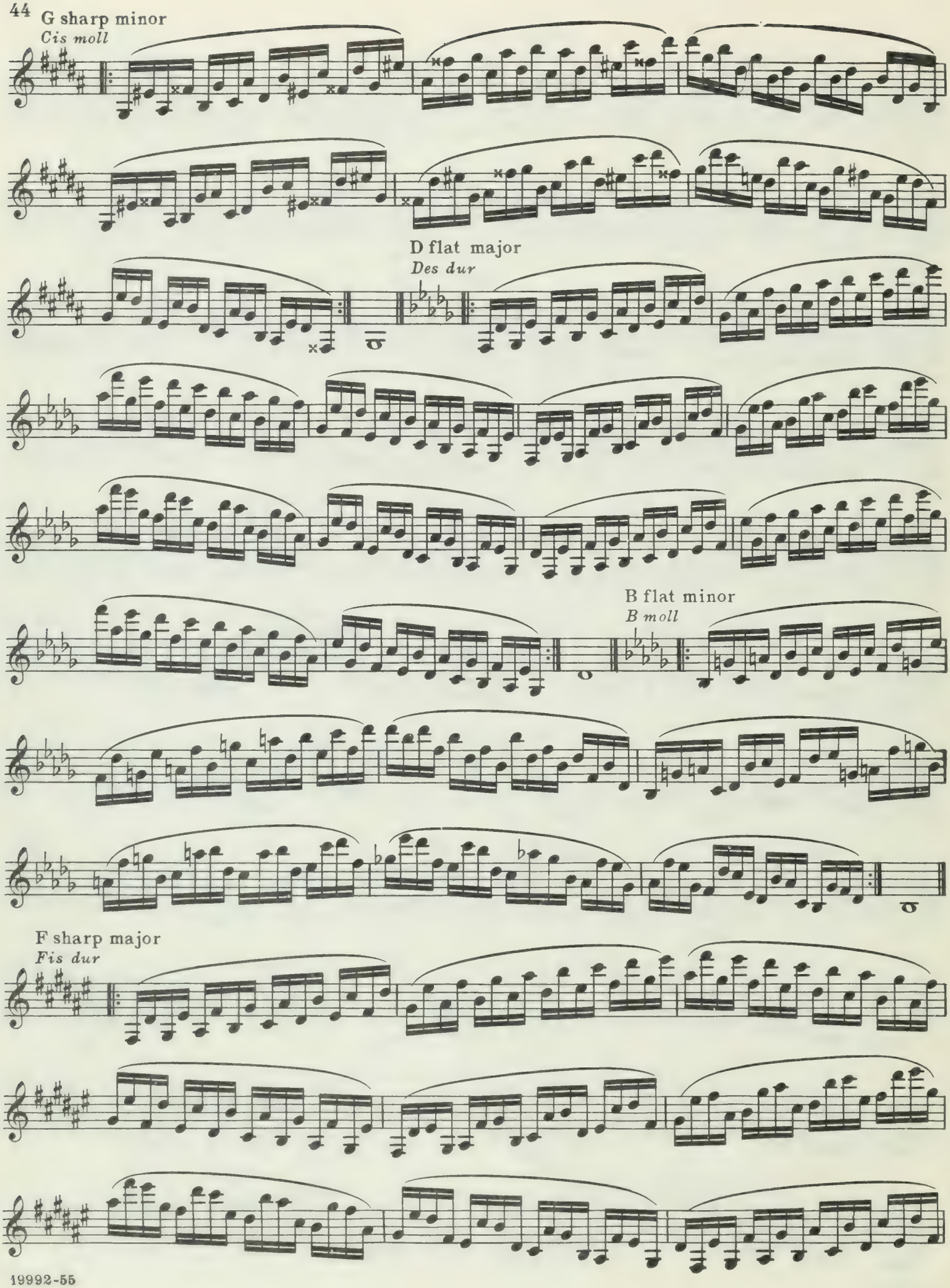
E major
E dur

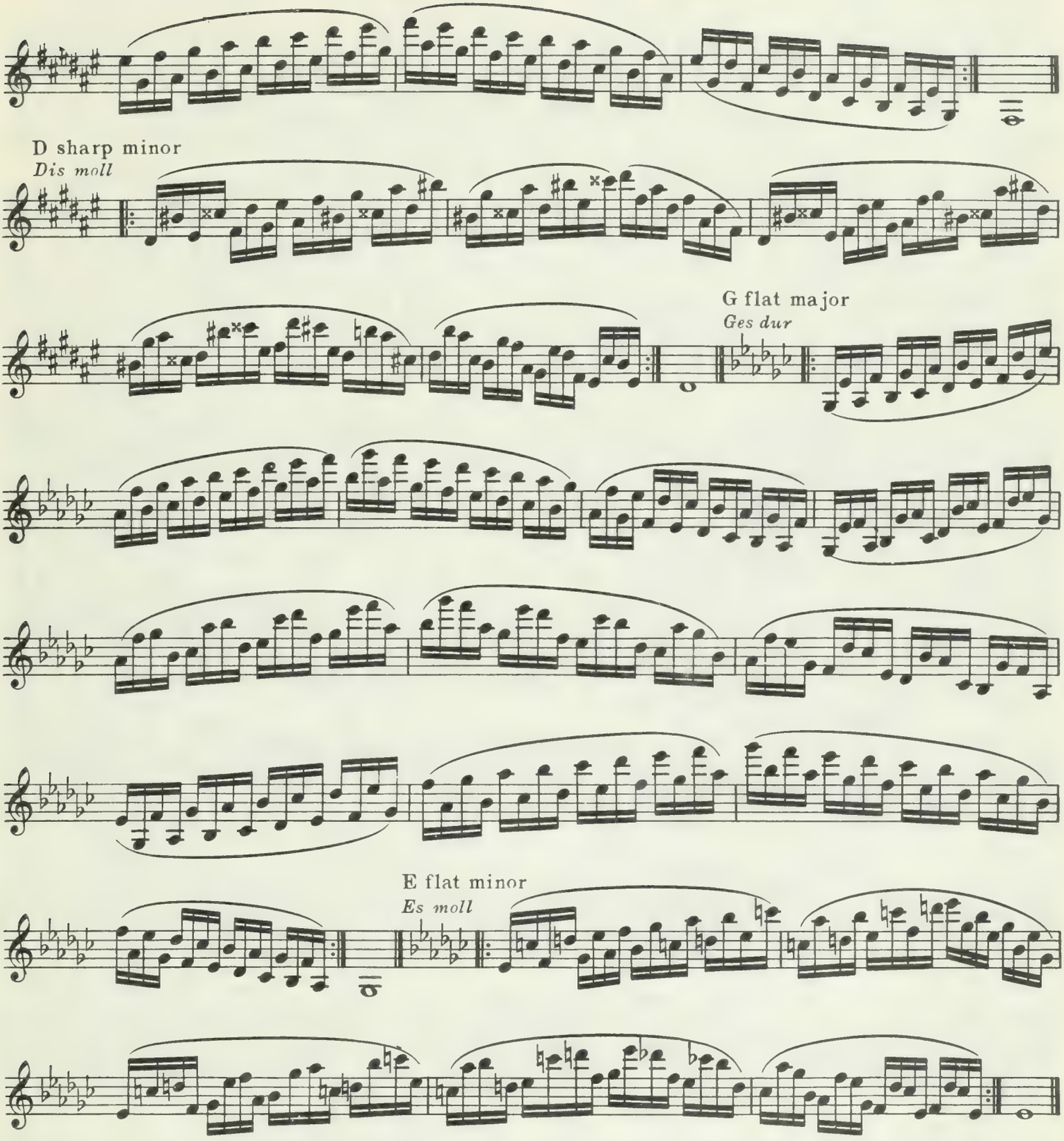







C sharp minor
Cis moll
A flat major
As dur
F minor
F moll
B major
H dur

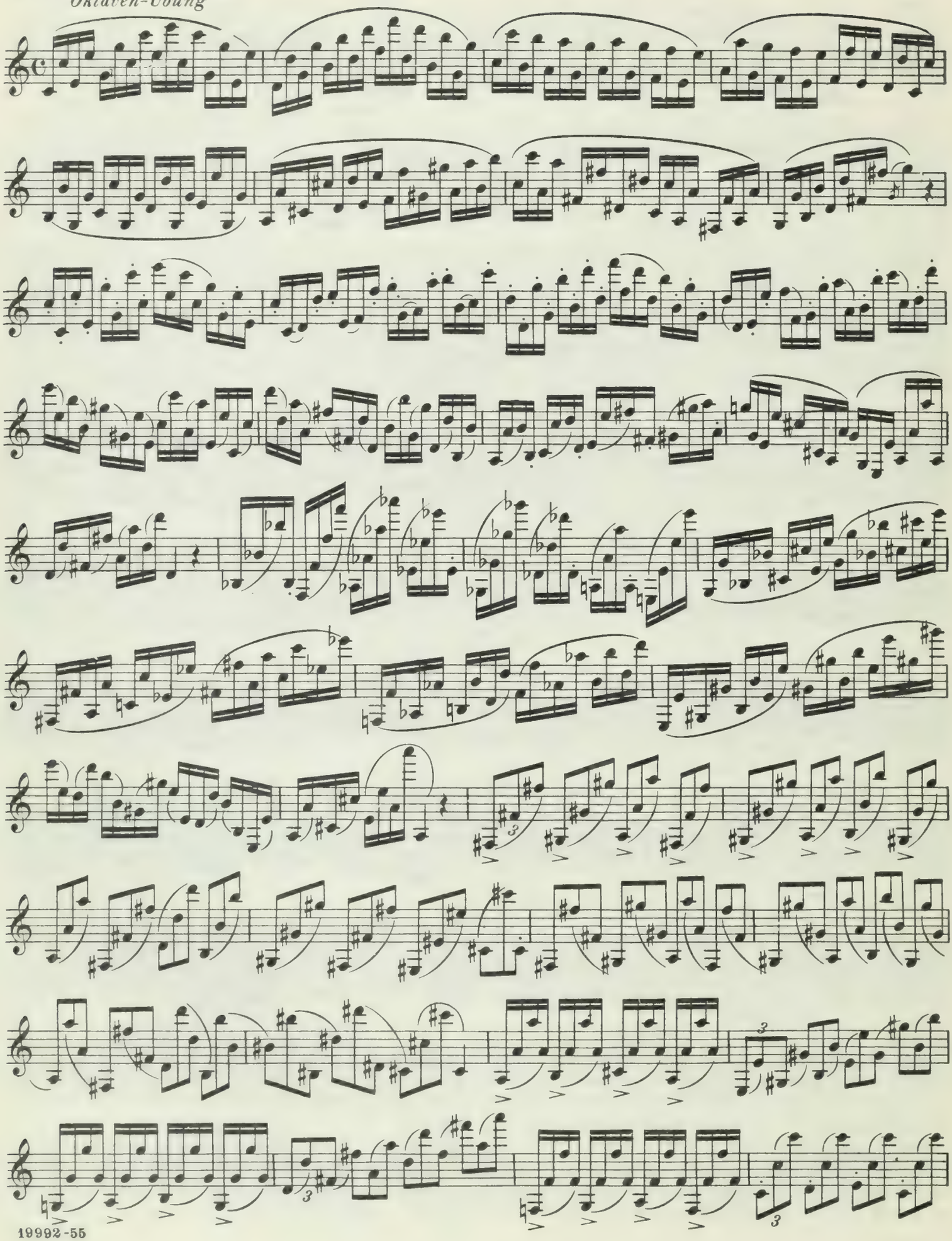

G sharp minor
Cis moll
D flat major
Des dur
B flat minor
B moll
F sharp major
Fis dur

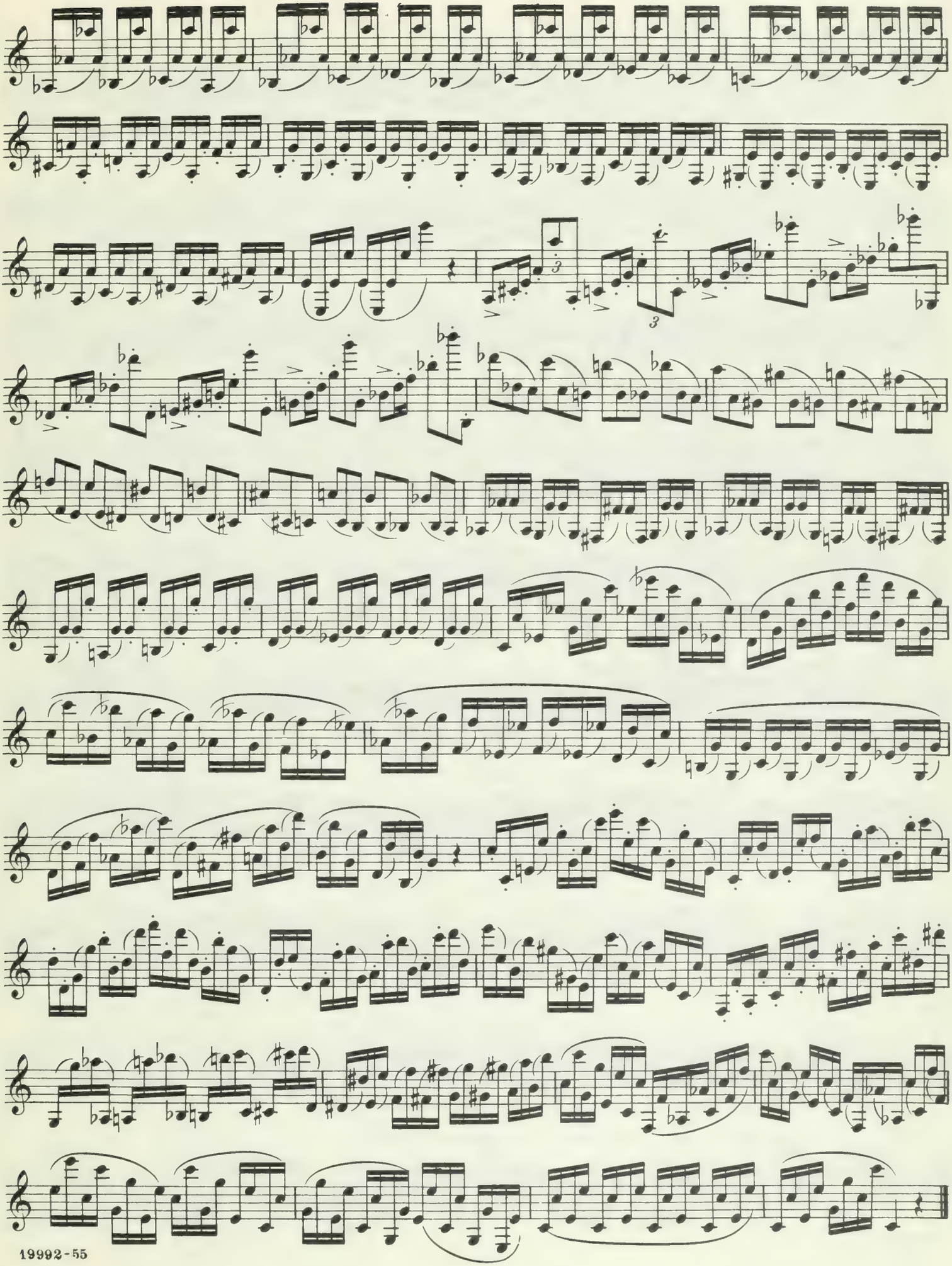


✱ In the following Octave-Exercise there is no tempo marked. The player has to adapt the time to the degree of his ability. Moreover, the performer will scarcely be able to play this exercise right through; neither is he expected to do so. The exercise is only calculated to offer material for studying. The same remark applies to the following Staccato- and Trill Exercise.

✱ Bei der folgenden Octaven-Uebung ist kein Zeitmass vorgeschrieben, es richtet sich dies ganz nach der Fertigkeit des Ausführenden. Auch wird diese Übung wohl schwerlich vom Anfang bis zu Ende ganz ausgehalten werden können, was auch nicht verlangt wird; dieselbe soll nur dazu dienen, stets etwas zum Studium zu bieten. Dasselbe gilt auch von der nächstfolgenden Staccato-und Triller-Etude.

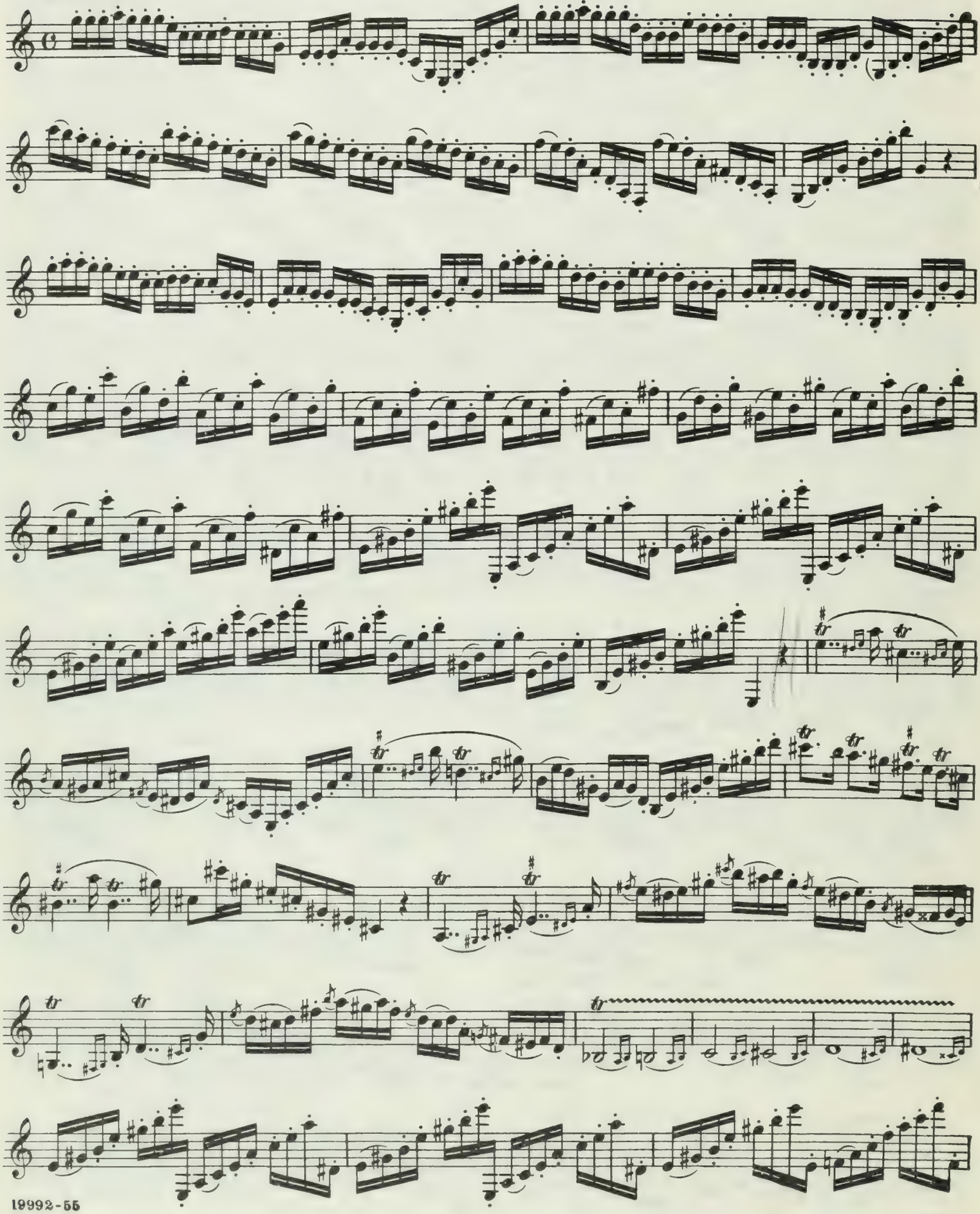
№ 10 Octave-Exercise
Oktaven-Übung

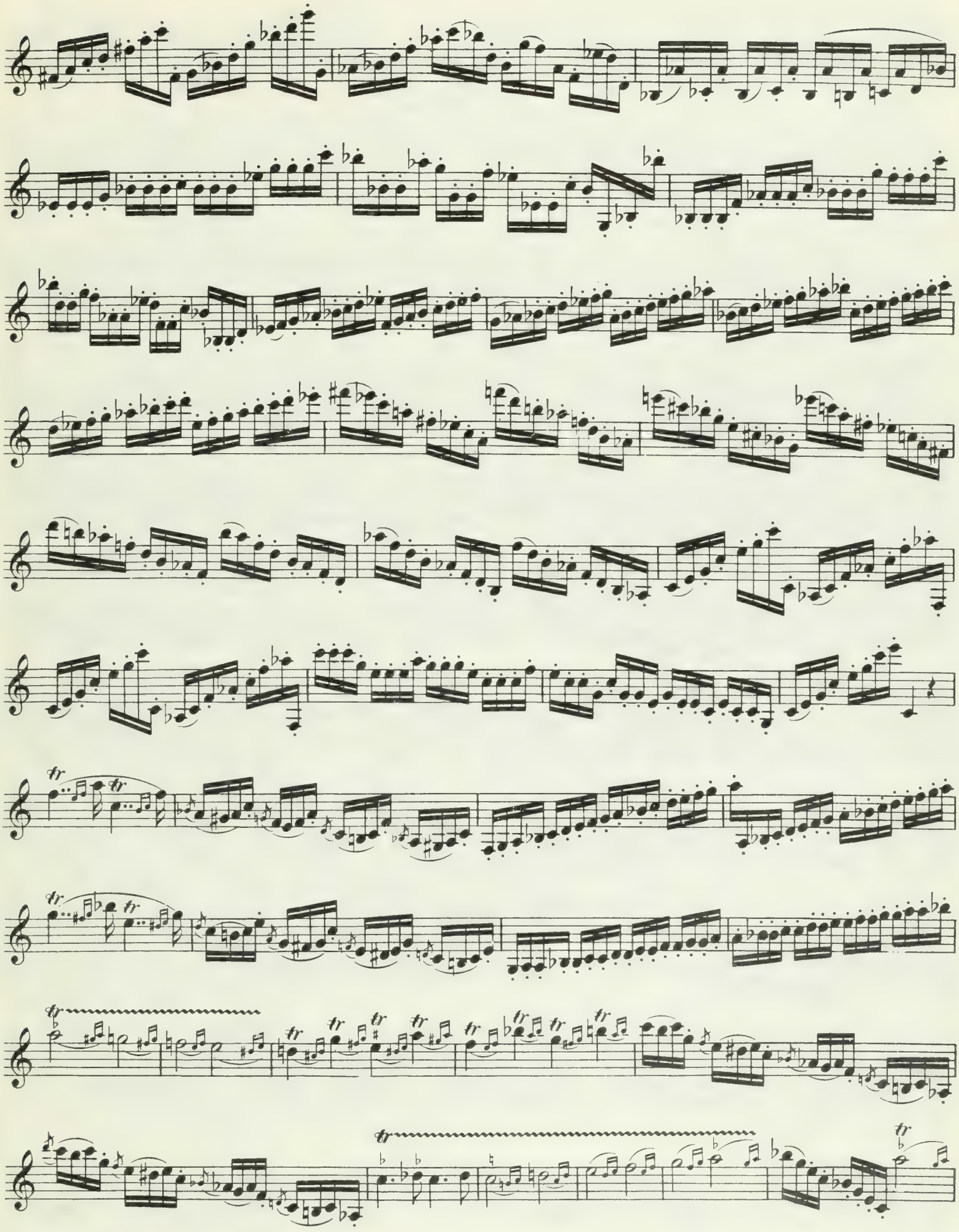


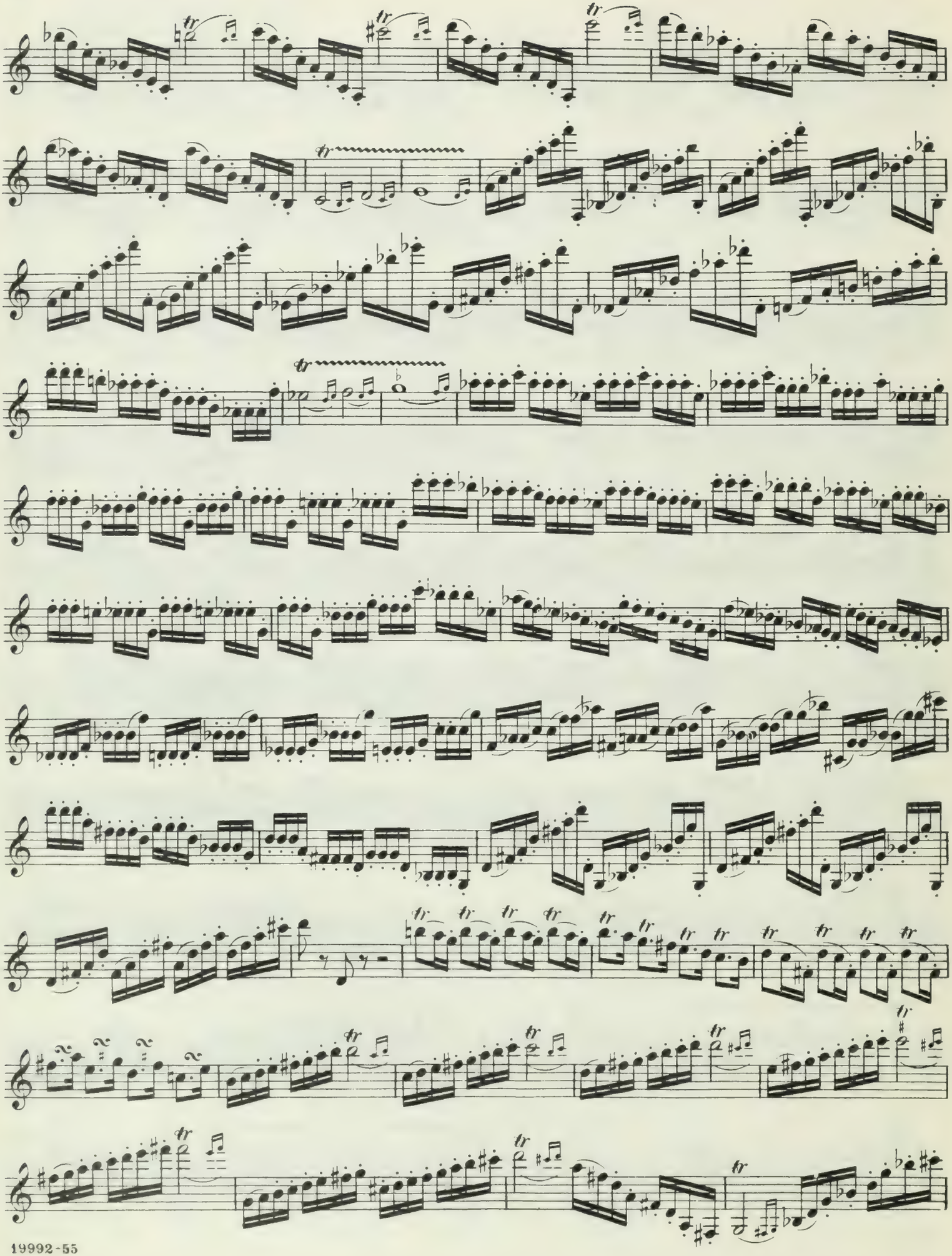


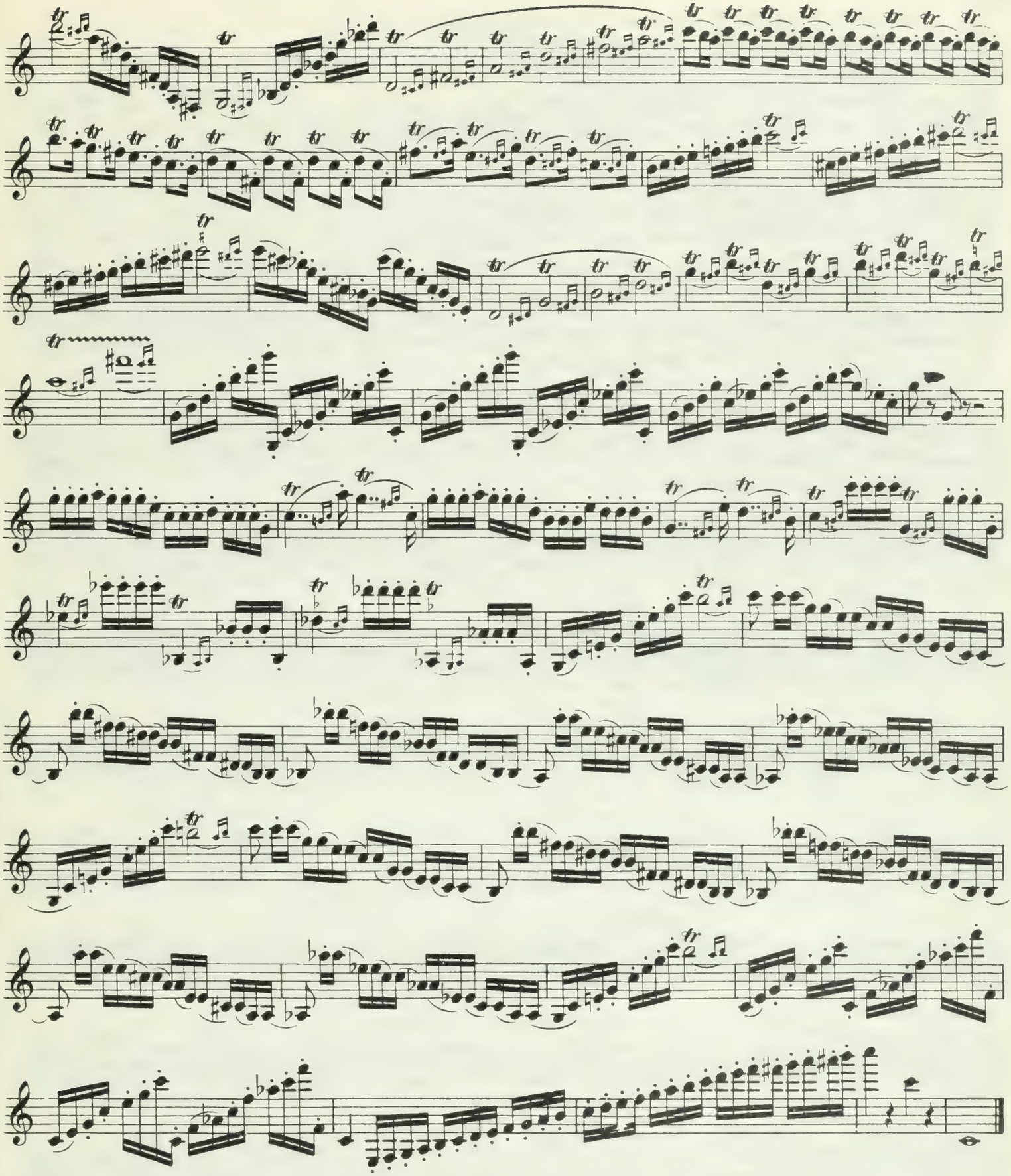
№ 11 Staccato and Trill Exercise
Staccato und Triller Etude

Moderato







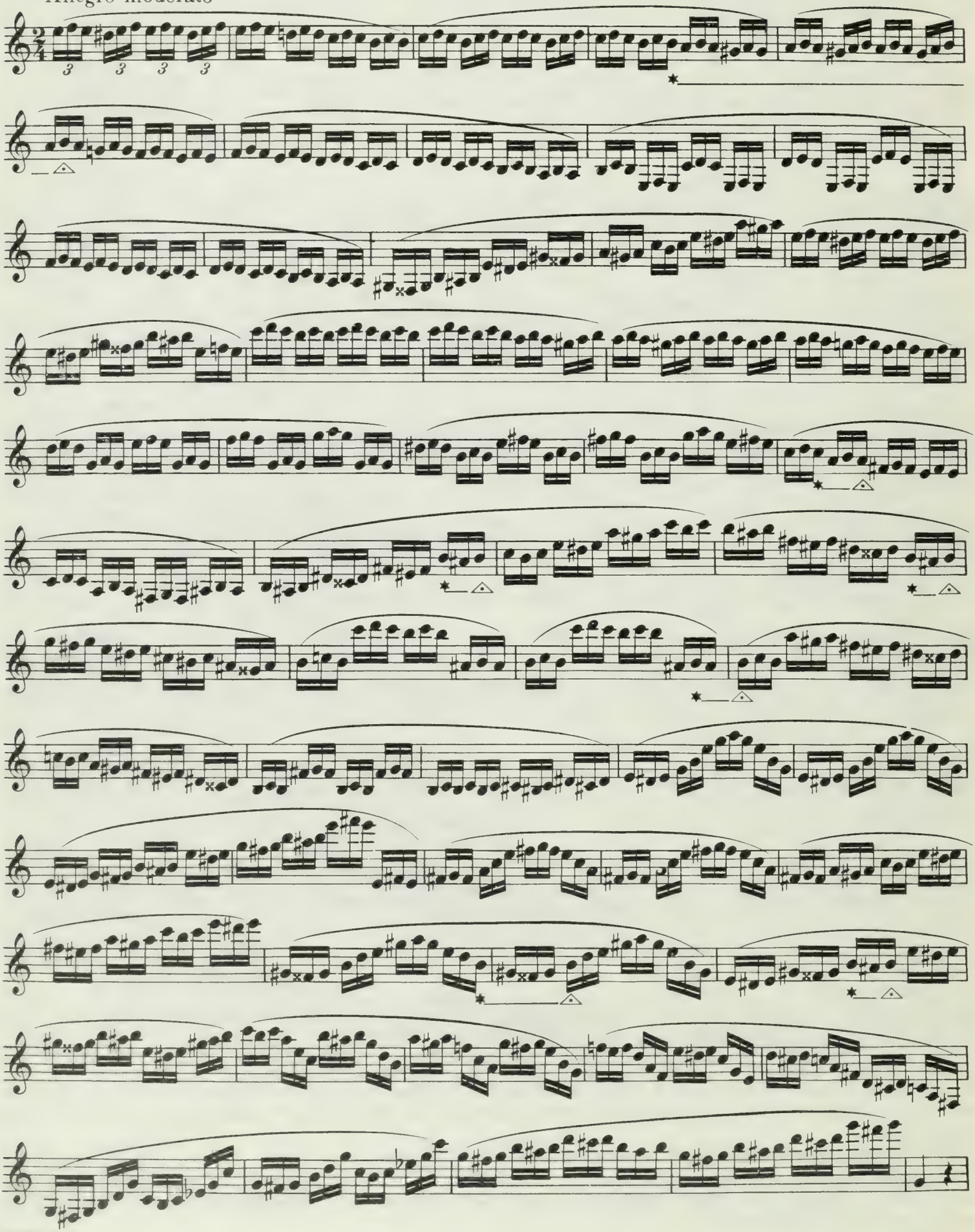


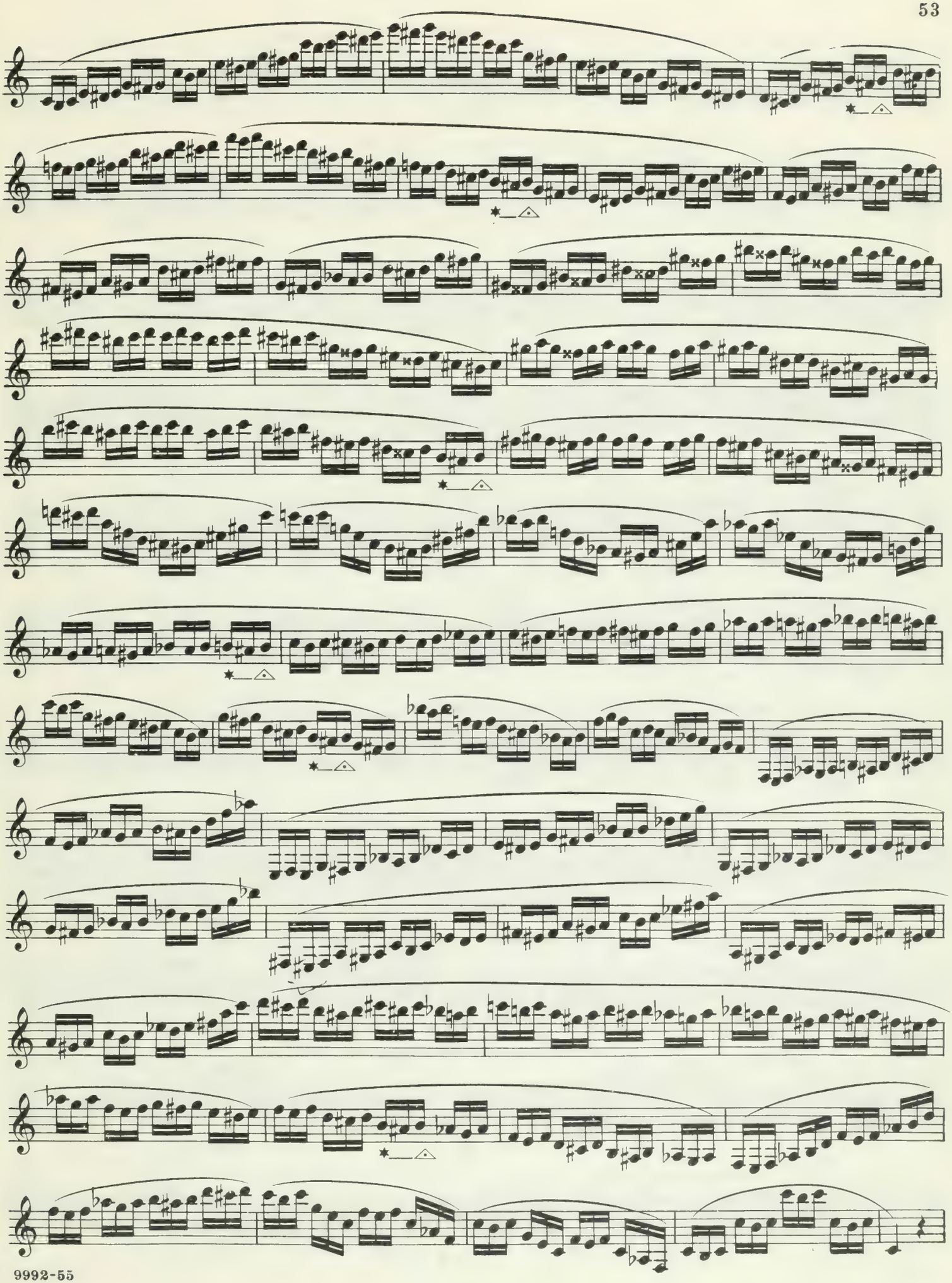
NB * Careful attention must be given in the following Triplet-Exercise, that every tone is of equal duration and that no break of the slightest kind will occur between either of the notes and particularly not after the third note of each group.
The entire exercise must be practised in as rounded and fluent a manner as possible.

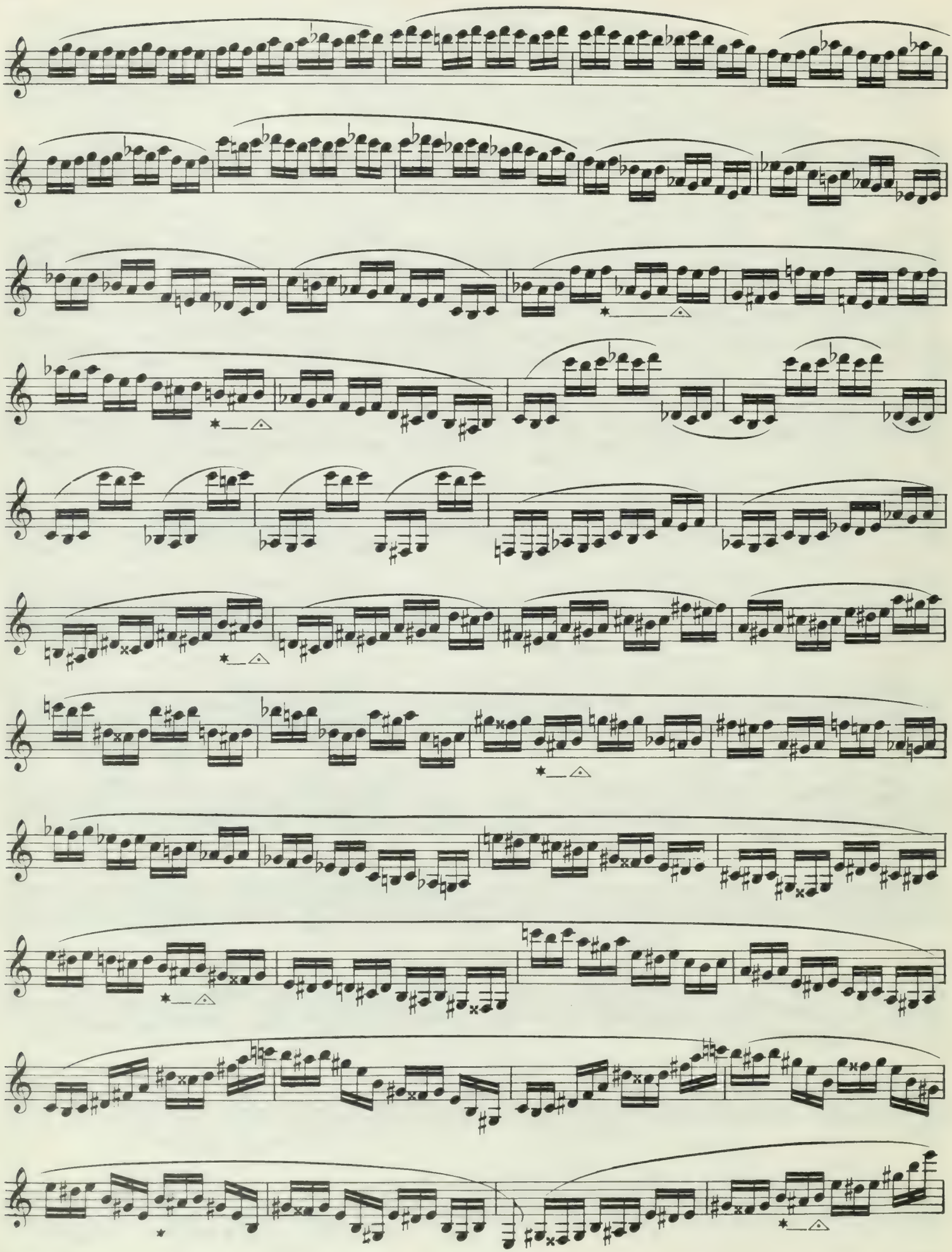
NB * Bei folgender Triolen-Etude muss man besonders darauf achten, dass jeder Ton gleichmässig schnell gebracht wird und dass namentlich nach der dritten Note keine Lücke, wenn auch noch so klein, entsteht. Dieselbe muss so rund und gleichlaufend wie nur möglich studiert werden.

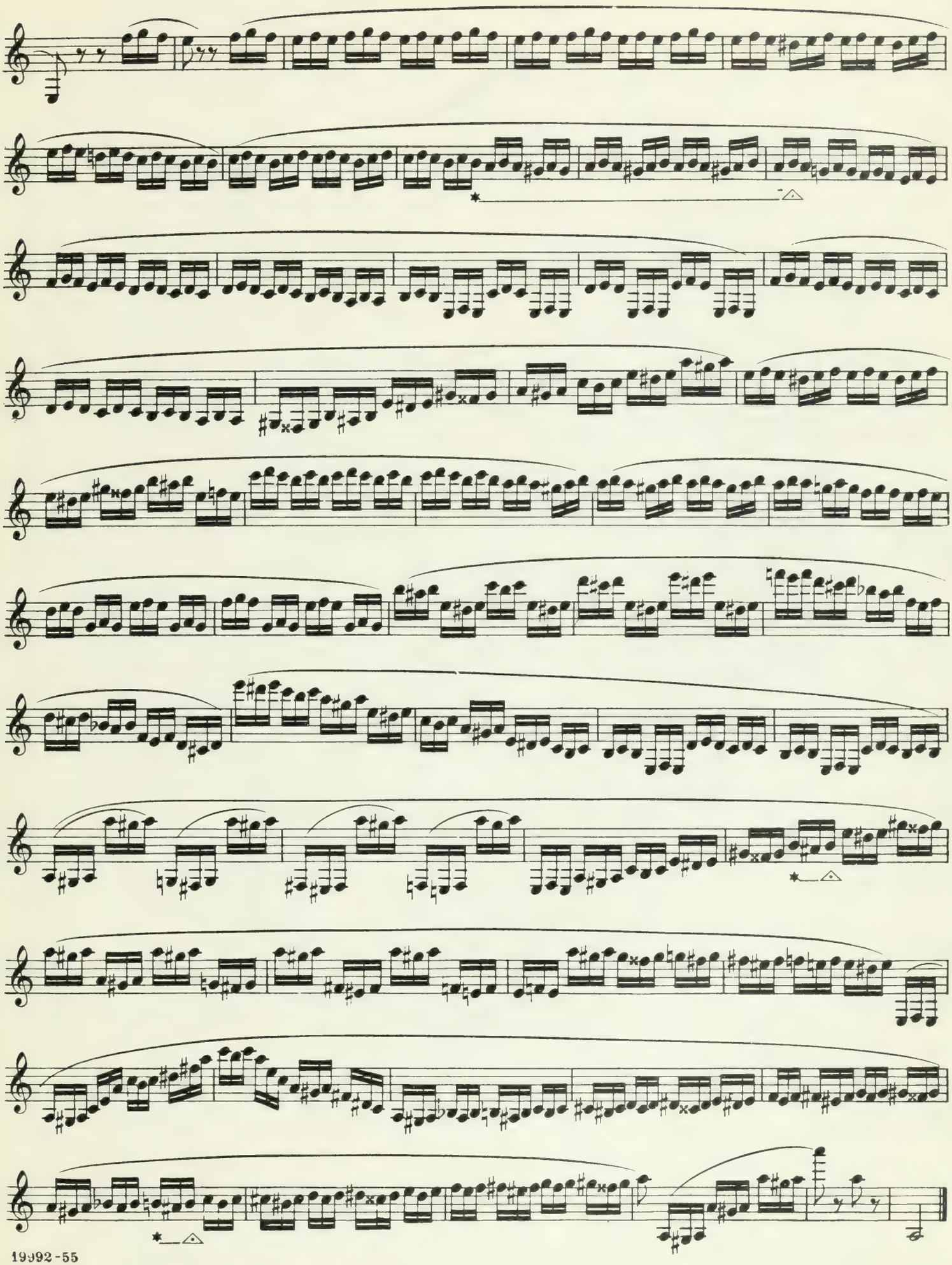
№ 12 Exercise for Triplets (See footnote on preceding page.)
Triolen Etude (Siehe Bemerkung auf vorhergehender Seite.)

Allegro moderato









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with Piano Accompaniment

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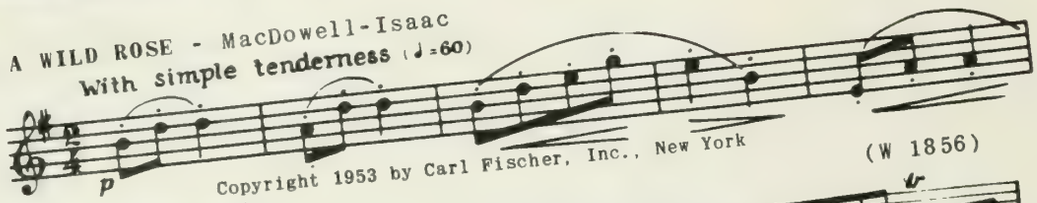
TO A WILD ROSE - MacDowell-Isaac

With simple tenderness (♩=60)



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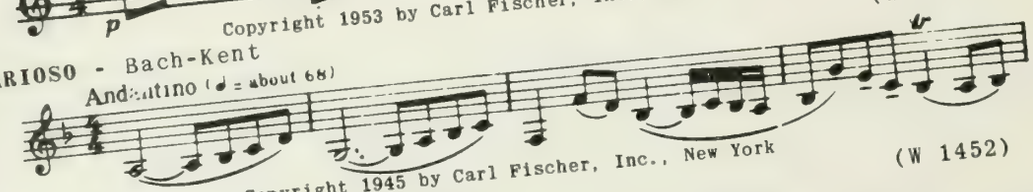
ARIOSO - Bach-Kent

Andantino (♩ = about 68)



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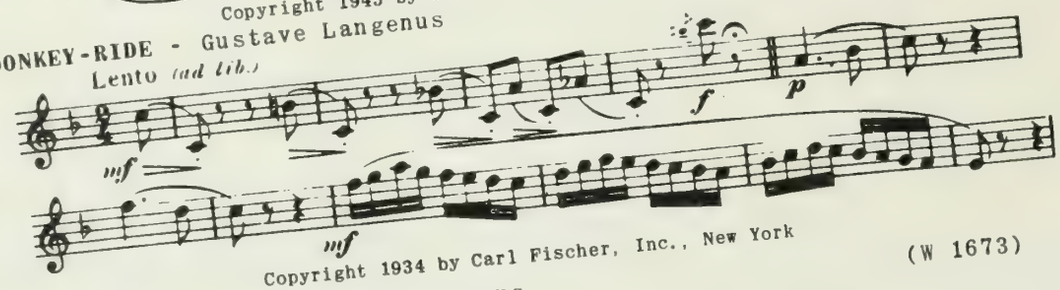
DONKEY-RIDE - Gustave Langenus

Lento (ad lib.)



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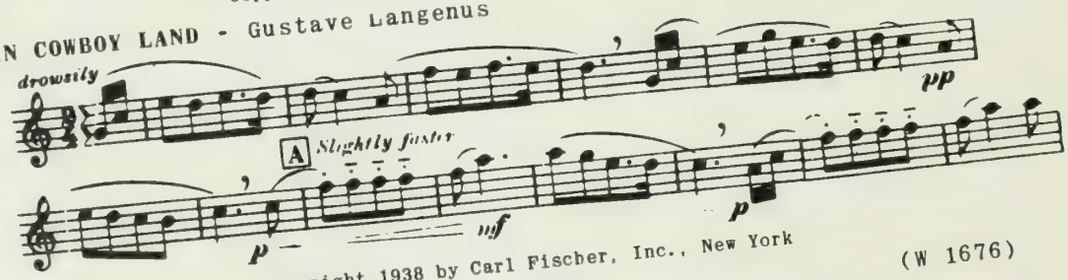
IN COWBOY LAND - Gustave Langenus



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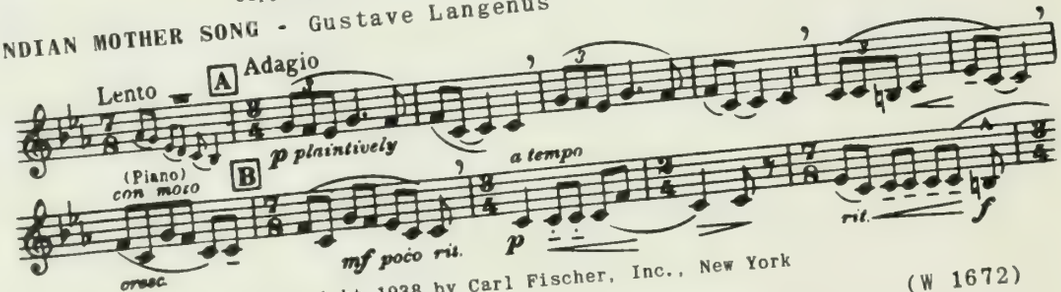
INDIAN MOTHER SONG - Gustave Langenus



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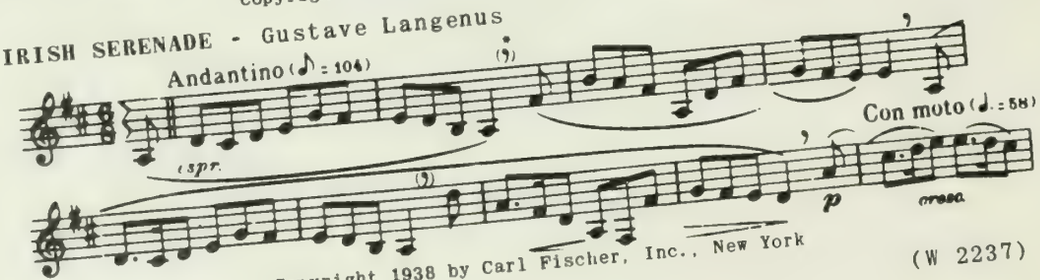
IRISH SERENADE - Gustave Langenus



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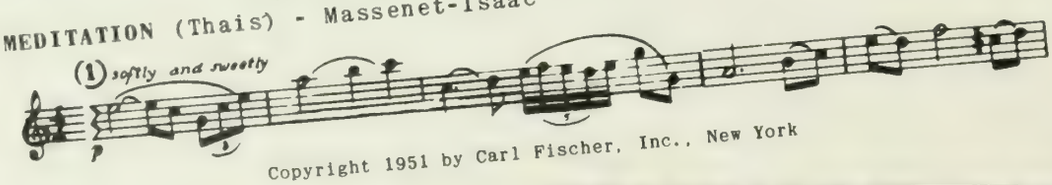
MEDITATION (Thais) - Massenet-Isaac



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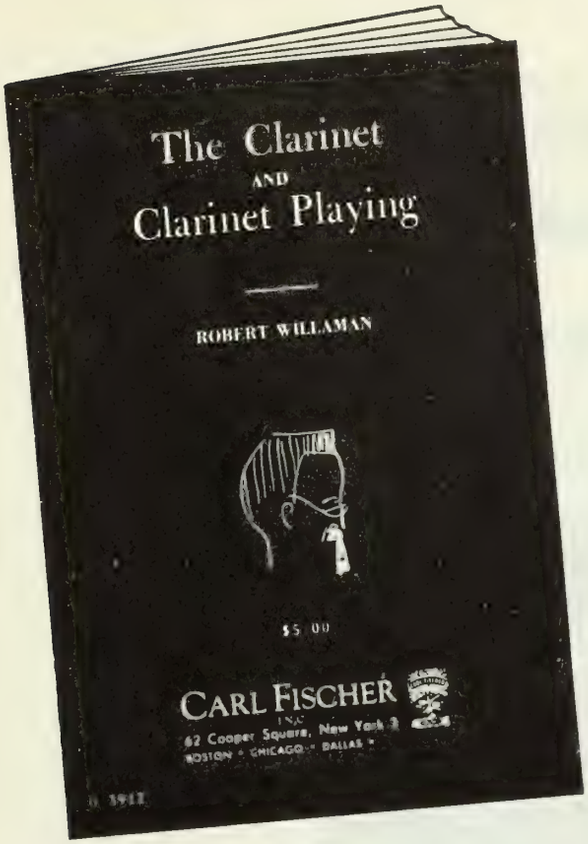

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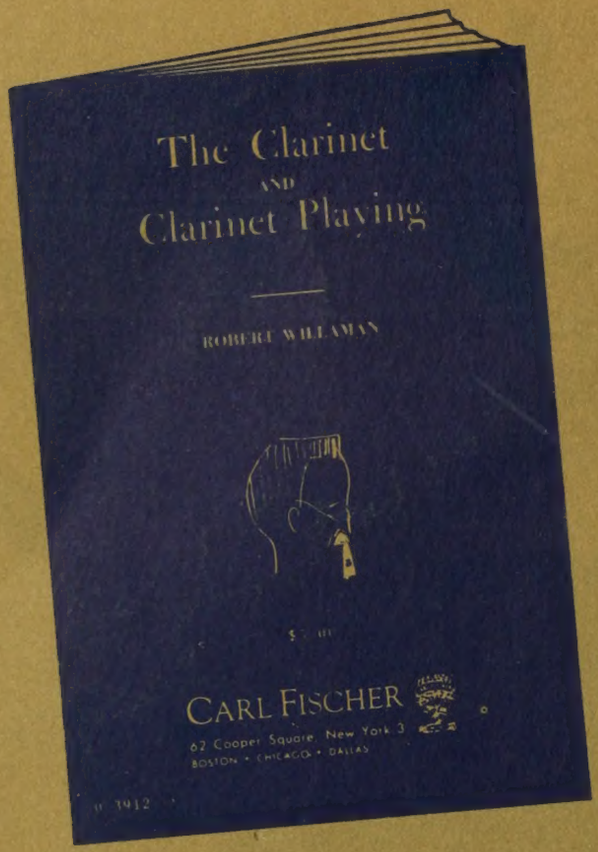

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